

THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

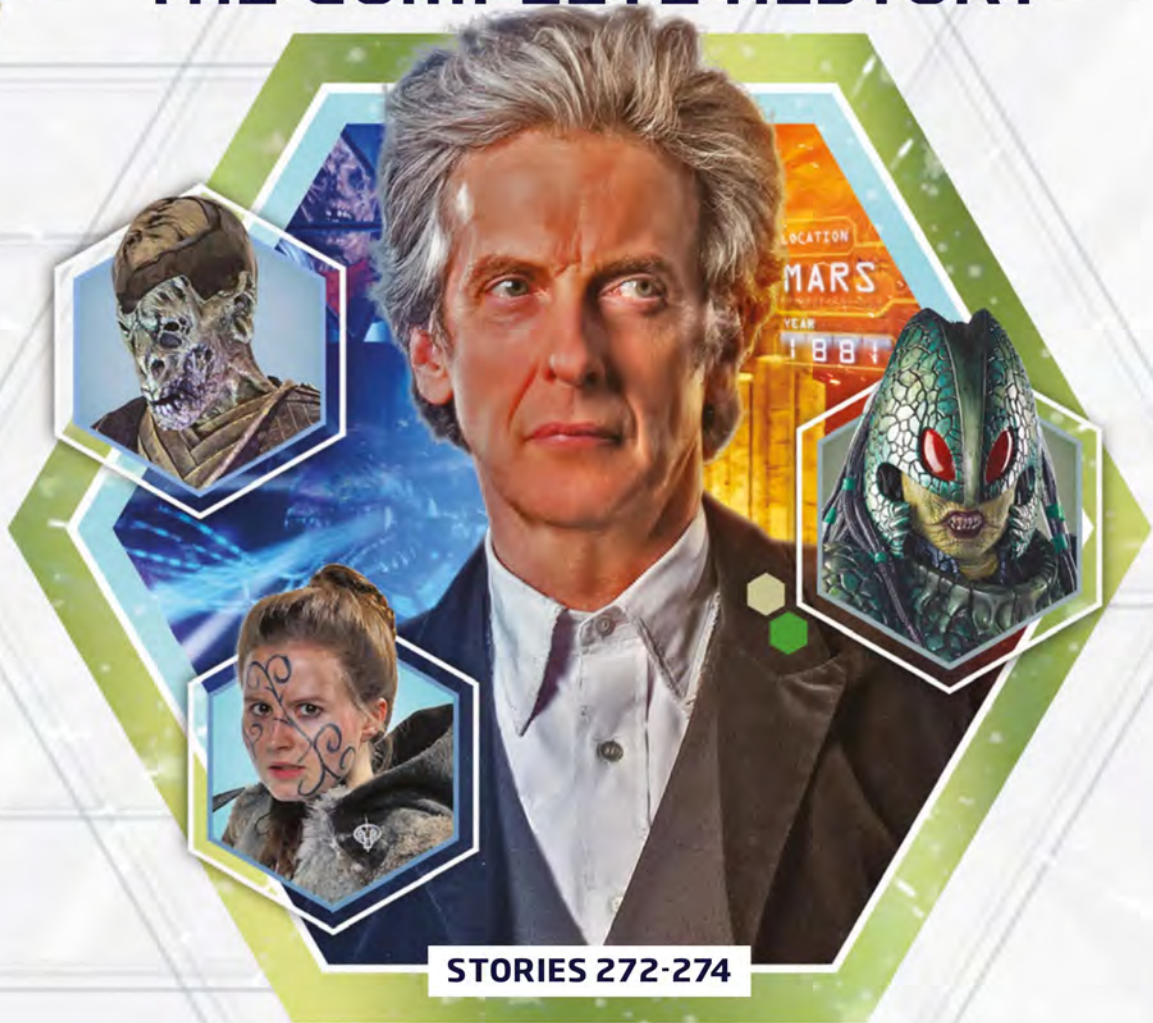
BBC

# DOCTOR WHO



THE **TWELFTH**  
DOCTOR

## THE COMPLETE HISTORY



STORIES 272-274

THE LIE OF THE LAND,  
EMPRESS OF MARS  
AND THE EATERS OF LIGHT





BBC  
**DOCTOR  
WHO**  
THE COMPLETE HISTORY



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THE LIE OF THE LAND

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EMPRESS OF MARS

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THE EATERS OF LIGHT

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**BBC**  
**DOCTOR**  
**WHO**  
**THE COMPLETE HISTORY**

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# Welcome

**C**onfession time: I love Ice Warriors. These hulking, lumbering Martian giants are one of *Doctor Who*'s most effective monsters. With the Daleks, we're under no doubt that they are evil down to their blobby core, but it isn't quite so clear with the Ice Warriors.

While it's true that in their first two appearances – in *The Ice Warriors* [1967 – see Volume 11] and *The Seeds of Death* [1969 – see Volume 14] – they were the villains of the piece, creator Brian Hayles introduced shades of green into the Ice Warriors in subsequent tales. Mark Gatiss' *Empress of Mars* [2017 – see page 50] is very much inspired by later adventures such as *The Curse of Peladon* [1972 – see Volume 18], where the Martians became a surprising ally for the Doctor. In *Empress of Mars*, they are victims of Great Britain's colonial expansion into space as much as they are dangerous aggressors.

*Empress of Mars* once again shows how *Doctor Who*'s rich past informs its present – not least in the surprise cameo from the utterly wonderful Alpha Centauri,

last seen in *The Monster of Peladon* [1974 – see Volume 21]. The joy of this sublime moment is in the presence of Alpha's original voice artist, Ysanne Churchman. Churchman is perhaps best known for playing the ill-fated Grace Archer in that long-running radio institution *The Archers*, of which I'm a huge fan, so for me it was a double pleasure.

Links to *Doctor Who*'s past are also evident in the third story featured in this volume of *Doctor Who – The Complete History*. *The Eaters of Light* [2017 – see page 98] saw the return of Rona Munro to the series, becoming the first writer to contribute scripts to both *Doctor Who*'s original run with *Survival* [1989 – see Volume 46] and now its twenty-first century revival. Munro's two scripts, written almost 30 years apart, highlight the breathtaking range of *Doctor Who*; *Survival* is a contemporary, urban science-fiction thriller with giant killer cats, while *The Eaters of Light* is an ancient historical adventure with mystic overtones. You don't get that writing *Casualty*!

For this volume's opening story, *The Lie of the Land* [2017 – see page 6], it's the closing part of a trilogy that began with *Extremis* [2017 – see Volume 87]. The Monks are in control of Earth and the Doctor is in hiding. While this volume's other adventures contain links to the past, *Lie of the Land* is a throwforward to the immediate future. The Doctor's fake regeneration is a tragic portent of things to come – the Time Lord has no idea that he really is approaching the end of an era...

Mark Wright – Editor

#### Below:

Sarah Jane Smith meets Alpha Centauri in 1974's *The Monster of Peladon*.





'EMPRESS OF MARS ONCE AGAIN  
SHOWS HOW DOCTOR WHO'S RICH  
PAST INFORMS ITS PRESENT.'



# THE LIE OF THE LAND

► STORY 272

The Monks rule the Earth – they have always ruled the Earth, guiding humanity’s progress. Only Bill Potts knows the reality behind the Monks’ deception, but with the Doctor missing, how can she reveal the truth?





THE LIE OF THE LAND

STORY 212



# TRUTH

DOCTOR WHO | THE COMPLETE HISTORY

# Introduction

**F**or a long time, *Doctor Who* took place in a world much like our own. Latterly, however, the series has regularly featured Earth-shattering incidents that aren't even tidied away into timelines that never happened. Instead we're asked to accept that humanity deludes itself, that it can't process the extraordinary magnitude of certain events. *In the Forest of the Night* [2014 – see Volume 79] saw Earth overwhelmed by trees. They disappeared as quickly as they'd appeared, miraculously leaving no trace that they were there, and we were told that mankind just forgot about them.

A similar thing happened at the end of *The Lie of the Land*. The Monks' unsuccessful occupation was erased from the collective consciousness of humanity. On this occasion they had lost six months though – it's an intriguing thought: a society living with huge logical inconsistencies in their recent history. The

Doctor, in a rather high-handed manner, implied that humans are too stupid to notice or indeed care. You could argue, however, that we all go through life not bothering to get to grips with things that don't affect our immediate circumstances. Maybe, by default, humanity isn't any less deluded than when it was fed a misleading version of human history by the Monks.

It would seem that the method used in *Extremis* [2017 – see Volume 87] – running simulations to perfect an invasion plan – weren't effective in predicting how humanity would behave when the Monks were controlling them. It's amusing that, after their forensic attention to detail in planning their attack, they just “chalk it up to experience” if it all goes wrong.

The theme of deception and misdirection in *The Lie of the Land* also extends to a fake regeneration. Months before the 2017 series was broadcast, Peter Capaldi had announced that he was going to be relinquishing the role of the Doctor. The scene from *The Lie of the Land* where he pretended to regenerate was used in advance publicity to tease viewers that the change was coming early. Three episodes later, at the start of *World Enough and Time* [2017 – see Volume 89] we flashed forward to the start of his regeneration into the next Doctor... taking advantage of viewers' interest in how the Twelfth Doctor was going to be written out. This had been done before in 2009, when an ominous message about someone knocking four times, signalling the end for the Tenth Doctor, was included in the episodes shown after the announcement of Eleventh Doctor Matt Smith's casting. ■

**Left:**  
An invasion of trees in 2014's *In the Forest of the Night*.



## STORY

**T**he Monks have been alongside humanity from the very beginning of life, [1] guiding all the advances in culture and technology and defending the Earth from the Daleks, the Cybermen and the Weeping Angels...

... but some people still insist that the Monks have only been on Earth for six months. Such people are arrested by Memory Police and sent to labour camps. [2]

Bill can't remember how she escaped the pyramid, after she asked the Monks for their help. She just woke up and they were ruling the Earth, and nearly everyone believed they had always been in charge.

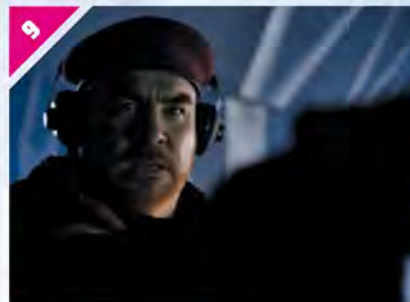
Bill is visited by Nardole, who explains that he has been looking for the Doctor and has now found him. [3] He's being held prisoner by the Monks in a prison boat off the coast of Scotland.

Nardole and Bill set off for the prison boat on the supply boat. Once they are inside, a guard demands to see their identity papers but is interrupted by the arrival of a Monk. It peers at Bill for a few moments, [4] then departs.

Nardole and Bill sneak through the ship and find the room where the Doctor is being held. [5] He calls for guards and then telephones the Monks. He explains to Bill that the human race is better off without free will and that the Monks have brought peace and order. Bill grabs one of the guard's guns and points it at the Doctor, and when he says he has joined with the Monks, she shoots at him. He collapses and starts to regenerate [6] - and then laughs. He explains that he was just pretending, to check that Bill wasn't being controlled by the Monks. The gun Bill fired only contained blanks.

The Doctor, Nardole and Bill return to the university and enter the vault,





where they find Missy playing the piano. [7] She has defeated the Monks in the past, and explains that their weakness is that they need a properly consenting human mind to act as a lynchpin to keep them in power. To stop them, you need to use the lynchpin to transmit a blank signal to blot out the false memories.

The Doctor, Nardole and Bill meet the other members of the resistance in a derelict train carriage. The Doctor locates the Monks' headquarters, which he believes contains a machine which creates the myths of their history. [8]

The Doctor, Nardole, Bill and the resistance creep into the Monks' headquarters, while listening to a recording of Bill reminding them that the Monks are not their friends.

They face the Monks in a shoot-out. Alan, one of the resistance members, is knocked down and his recording of Bill is damaged in the process. He falls under the Monks' spell and then

turns his gun on the Doctor [9] – but Nardole knocks him out with a neck pinch.

The Doctor, Nardole and Bill reach the room that is the source of the broadcasts. [10] They are controlled via the head of a seated Monk. The Doctor plugs himself in, but the Monk fights back and the Doctor is knocked out. When he comes to, Bill has taken his place. She puts her hands on the Monk's head – and the Monks start hijacking her memories. However Bill has one pure, uncorrupted, irresistible image in her mind – her mother – and it is broadcast across the world, giving everyone on Earth a glimpse of freedom. [11]

The Monks make a hasty exit in their pyramid and life quickly returns to normal, as people lose their memories of the Monks.

In the vault, though, Missy starts remembering all the people she has killed – and begins to cry. [12]



# Pre-production

**Above:**  
A Monk walks  
the Earth.

“**T**he Doctor has already lost. Earth has already fallen,” said executive producer Steven Moffat, introducing *The Lie of the Land* in a BBC website video.

The episode was written by Toby Whithouse, a regular contributor to *Doctor Who* since 2006, most recently *Under the Lake/Before the Flood* [2015 – see Volume 81]. Since then, Whithouse had returned to acting, having written a one-man play – *Executioner Number One* – which would open at the London Soho Theatre in April 2017. Whithouse’s briefing for his new episode, slated to be broadcast eighth in the 2017 series was to act as a sequel to Peter Harness’ *The Pyramid at the End of the*

*World* [2017 – see Volume 87] in which Bill offered Earth to alien kung fu monks in exchange for the Doctor’s sight.

“We join the episode where the world has been taken over by the Monks. This is six months later,” was how Steven Moffat outlined the episode to Whithouse. Exploring new territory for the series, Moffat wanted an Earth already invaded by an alien force, and the Doctor apparently co-operating with a repressive regime. The writers discussed how the Monks’ state would echo the Big Brother society presented by ‘George Orwell’ (ie Eric Blair) in his 1949 novel *Nineteen Eighty-Four*. In this, the Ministry of Truth was responsible for historical revisionism,

rewriting past events to support current policy. The Monks would rewrite history in humanity's memory, tying in with social concerns about 'fake news', misleading or fabricated reported stories often with a political agenda - particularly noted during 2016 in the lead-up to the US Presidential elections.

Toby Whithouse was briefed about the Doctor's new companion, Bill, and read scripts for *The Pilot* [2017 - see Volume 85], *Thin Ice* [2017 - see Volume 86] and *Oxygen* [2017 - see Volume 87]. He was also told that Nardole would be returning as the Doctor's valet, deciding to investigate the comedic character, hinting at possible tragic elements. The Doctor's character had also moved, no longer struggling to understand humans as he had in Whithouse's earlier scripts.

### Public information film

**W**hithouse's episode was also the instalment in which the vault would be opened to reveal Missy. Not having written for Missy before, Whithouse wanted to give her some humanity such as moments of co-operation and generosity. His key scene where different reactions to death were discussed was partly inspired by a Doctor/Bill discussion in *Thin Ice*.

The Draft One script for 'Series 10 Episode 8' had no title other than the placeholder *X* and was dated Tuesday 13 September 2016; it was planned for Shooting Block 6. This opened with a 'public information film... like a cross between a party political broadcast and an info-commercial about a new religion. Soft music, pretty faces. We begin in space. The sun rising over the peaceful blue Earth. And narrating such a serious and significant broadcast, it could only be

... John Humphrys'; this was a reference to the broadcaster who hosted Radio 4's *Today* and BBC Two's *Mastermind*. The images included 'primordial soup: a fish heaves itself from the swamp, its little fins work like pistons to drag itself up the bank, across the sandy earth. The most important and monumental struggle in the planet's history. It bumps into the foot of a Monk, waiting for it... Photograph: [American inventor Thomas] Edison, holding a lightbulb [developed around 1879]. The arm and shoulder of a Monk next to him, creeping into the frame... the iconic shot of [German-born physicist Albert] Einstein writing [his 1905 mass-energy equation] 'E = Mc<sup>2</sup>' on a blackboard. But the camera pulls back. We're looking over the shoulder of a Monk, watching Einstein, a notebook on its lap, with 'E = Mc<sup>2</sup>' already scribbled on it... the iconic picture of Neil Armstrong on the Moon's surface. Reflected in the visor of his helmet, two Monks.' Humphrys then recounted how the Monks helped

#### Below:

The Doctor and Bill stick to the shadows.



### Connections: Family album

► Bill's mum has appeared before in photographs in *The Pilot* [2017 - see Volume 85] and *Knock Knock* [2017 - see Volume 86], and Bill had been seen to talk to her in the latter episode as well of thinking of her in desperate situations as in *Oxygen* [2017 - see Volume 87].



humanity defeat Daleks, Cybermen and Sontarans as the stage directions noted: 'The Doctor, surrounded by Daleks (from *Doomsday* [2006 - see Volume 53]). A Monk by his side.' "And they have left their imprint in the arts as well," continued the broadcaster as the screen depicted: 'A *Sunday Afternoon on La Grande Jatte*, [an 1884 painting] by Georges Seurat. Among the bathers, looking out across the lake, a Monk.' "The Monks have found their

way into Dickens and the Jason Bourne films," continued Humphrys with reference to the works of the nineteenth-century author and the action movie franchise launched in 2002: 'An illustration. *Oliver Twist*, tiny and boney, before the fat and incredulous Mr Bumble [from Dickens' 1837-9 serial *Oliver Twist*]. The camera focuses on a barred window in the wall behind them. A Monk peers through.' The film ended with 'a child sitting on the shoulders of a Monk. They stand on a cliff top, looking out to sea.' This was followed by an address from the Doctor, 'writing at a desk in a white-walled room'.

After the opening titles came a scene from the BBC One hospital drama *Casualty*, first launched in September 1986. This opened at Holby City's nurses' station with cardiothoracic surgeon Connie Beauchamp (played by Amanda Mealing since 2004 on *Holby City* and then in *Casualty* from 2014) and receptionist Noel Garcia (played by Tony Marshall since 2008).

In the living room, the Memory Police were described as 'half a dozen men in black riot gear!... Huge and violent and alien' led by a male Group Commander. The mother had been betrayed by a little



boy who had a shoebox of 'evidence'. After Bill saw the mother being taken away, the stage directions noted: 'Even rich cities are impoverished and filthy now. And in this world, individuality is frowned upon. So everyone even has to dress the same - in blue overalls. Here and there, looming over the trudging defeated people, stands a Monk. Silent sentinels. Always watching.' The newscast in the shop window concerned people "charged with the manufacture and distribution of photographs alleging the Monks weren't present at the fall of the Berlin Wall". The Monk on the screen killed the 'criminals' with a gun which emitted 'blue flashes'. Bill lived at a 'grubby, dilapidated tower block' where her flat was 'grey and grim... like the rest of this world'. Before addressing her mum, Bill took a sheet of paper from beneath the false bottom of a drawer which she hid on hearing the intruder who turned out to be Nardole; to prove his identity, she questioned him





about Heather and the events of *The Pilot*. She then showed Nardole the paper – her catechism which she repeated to herself every day to help her remember what really happened. Nardole claimed his device to locate the Doctor’s broadcasts came from “a massive otter”; the Doctor was on “an old Victorian prison ship” as Nardole narrated the action.

### “Kung fu monks”

**W**hen the boat docked at the jetty, as Bill, Nardole and the crew moved up the gangplank they were checked by ‘a Prison Guard – we’ll call him Alan’ and ‘another Prison Guard – Richard’. A Monk was now seen clearly: ‘such bizarre creatures. Humanoid... but there is something so strange about them, so... other, they couldn’t be more ‘alien’ if they were green with tentacles. The Monk is about seven-feet tall. It seems to crackle with potent energy and power. It

moves among the frozen guards and crew, as languid and smooth as a tiger.’ The Doctor’s cell was ‘like the room Bowman finds himself in at the end of [the landmark 1968 science-fiction movie] *2001 [[: A Space Odyssey]*. Whitewashed neoclassical.’ Bill called the aliens “kung fu monks”, and when she shot the Doctor, ‘regeneration energy pours from his hands and head! Then it stops. The energy streams vanish.’ After the prison ship crashed into the dock, the Doctor and Bill saw a Monk and human security forces searching the Doctor’s office through the window.

Inside the vault was ‘a spartan looking room. Painted stone walls, a concrete floor with a threadbare rug, a single wooden chair, a rusty iron bed, a little portable black and white TV on a table. On the wall a framed embroidered aphorism, “Humility is not thinking less of yourself, but of yourself less.” Like a penitent’s cell. And sat at the table, looking martyred and noble, is Missy.’ The prisoner asked: “Hey, what happened to Clara?... Cracks me up every time ...” After Missy coldly informed Bill that her fate was to become a husk, the Doctor raged: “Couldn’t resist it, could you?... Such an extraordinary mind, and you use it to do this, to spread poison.”

“You’re the one who’s wasting your mind, dear,” retorted Missy. “Blotting out the facts, obscuring the answers. You should have worked this out months ago. How many people have died while you protected your new ‘plus one’?”

The Cathedral had an ‘imposing entrance [and] stretches as far as the eye can see in every direction. The white polished stone glints

#### Left:

The Doctor starts to see a different side to Missy.

#### Connections: Past events

▶ Recalling the events of *The Pilot* [2017 – see Volume 85], Bill asks where they went when they ran away from the “Heather Creature” and recalls the discussion about the “Shuck! Shuck!” noise which Nardole felt spaceship doors should make in *Oxygen* [2017 – see Volume 87].



in the sunlight.' The Doctor told his party that there were probably only about 10 million Monks on Earth, and the group all had 'personal stereos, iPods, iPhones, even old Walkmans'. Inside the Cathedral, 'It's dark, quiet, cool. The walls are blue-black marble, the vaulted ceiling is high above them... it feels sacred in here. Like an ancient temple.' The Monks opened fire on the intruders with their guns.

## Inside the Cathedral

**T**he Cathedral's main room was the Dome, 'an immense domed chamber. Like the interior of a cooling tower. At the centre is a huge plinth, on top of which sits a giant Monk. Bigger than any we've seen before. Its armour is different. Jet black. It must be 15 feet tall. It's sat like [Auguste] Rodin's [1880 sculpture *The Thinker*]... transmitting the myths of the Monks. They are being projected onto the walls of the dome. The images and sequences we saw at the beginning in the 'public information film'. And others. A Monk in the [Abraham] Zapruder film of [US President's John F] Kennedy's assassination [on 22 November 1963]. A Monk walking through the rubble after a WW2 air raid. A Monk defeating an alien invasion.' When Bill said that the Doctor's plan would roast his brain, the Time Lord replied: "Worst case scenario

I regenerate. The next one's going to be ginger... I've always wanted to be ginger, so you'd actually be doing me a favour." Out in the streets, the group commander was arresting another memory criminal and holding 'an *Only Fools and Horses* DVD disdainfully between thumb and forefinger like it was a

bag of dog poo' (a reference to the popular BBC1 sitcom which ran from 1981 to 2003). With the Monks defeated, the Doctor and Nardole emerged from the Cathedral to see humanity attacking their invaders. In the Dome, Bill released the Monk which rose, glowed and vanished as Monk spaceships departed from Earth; she wept as her mother's image faded from the screens. Later at the university, 'The statue of the Monk has been uprooted and is now laying on its side. It's become a kind of art installation type bench.' The script ended with the Doctor telling Bill why he put up with humanity.

The untitled Draft Two was the Tone Draft, issued on Tuesday 22 November. Of the image from *Doomsday*, it was noted '(NB - we haven't seen a proper shot of a Monk's face yet, it's always turned away/obscured/out of frame/artists' representation)'. During the global montage, the Monks were described: 'That cadaverous face, the sunken eyes and ancient rotting skin.' The Monks no longer used guns; in the televised execution, 'Threads start to appear from its fingertips.'

### Right:

Has the Doctor really joined the Monks?

### Connections: Poor Nardole

► Nardole refers to how he was contaminated by bacteria at the Agrofuel plant at the end of *The*

*Pyramid at the End of the World* [2017 - see Volume 87].





They snake towards the five blindfolded men and women, who lurch and shudder as threads plunge into their chests.' Bill no longer had her catechism, and she narrated the mission to free the Doctor, talking to her mum. The prison ship Monk had 'brown, rotting skin stretched over its skull... jagged, broken teeth'. Bill's "kung fu monks" became "zombie monks", when Toby Whithouse pointed out that the aliens didn't demonstrate any martial arts skills. A new sequence of the Doctor's party hiding under the floor of the crashed prison ship was added.

Introduced to Missy, Bill asked the Doctor: "You have lady Time Lords too?" "Of course," confirmed her tutor. "How else would there be little Time Lords? Though to be fair, she used to be a man." "I'm gender fluid. It's all the rage," explained Missy. "And why have you locked her-slash-him... slash-her up in here?" asked Bill. "He'd say I'm his arch-enemy. I'd say it's been a two-thousand-year flirt,"

replied the prisoner. The Clara reference was omitted, and Missy commented: "I scrape by without a TARDIS of my own. So I've had to learn four hundred thousand different interplanetary languages."

In the Dome, the Doctor no longer pondered his regeneration. When it seemed that humanity was fighting back, suddenly they lost their will; on the monitors, the image of Bill's mum was screaming, contorting and diminishing. "The Monks are fighting back, they're erasing the subroutine," the Doctor told Nardole, but then looked at Bill and added, "Wait. This is being transmitted! The world is going to see what they're doing! They're going to watch the Monks kill Bill's mum!" Bill screamed, and humanity saw Bill's mum being executed ... but didn't care. The Doctor urged Bill on: "Let the grief overwhelm you. Splash about in it. Dive under the surface and gulp it down. They're erasing your mother, every last sensation and memory, they're taking it away." Bill screamed

**Above:**

An emotional Bill shoots at the Doctor.

### Connections: Day job

▶ As seen in *The Pilot* [2017 – see Volume 85], Bill was a member of the university kitchen staff which was her status as recorded on her identity papers.



**Below:**  
Musical Missy.

again; this time humanity collapsed, seeing the Monks and attacking.

Whithouse's new episode was made in the sixth block of the 2017 series along with Mark Gatiss' *Empress of Mars* [2017 – see page 50]. Nikki Wilson was producer and the director was Wayne Yip, a graphic design graduate

from Oxford who began his career in music videos, then award-winning short films such as *Happy Birthday Grandad*. His television work included episodes of *Secret Diary of a Call Girl*, *Misfits* and *Utopia* for Channel 4, and the BBC Three/BBC America supernatural series *Tatau*. In 2016, he worked on *Salem* in the USA, *Imposters* in Canada, and two episodes of the *Doctor Who* spin-off *Class*. Yip hinted his work on *Doctor Who* on Saturday 26 November, replying to a Twitter follower who hoped he would work on *Class*' parent

show: 'Funny you should say that, guess what I'm doing next.'

The Readthrough Draft/Draft Three was dated Monday 9 January 2017 and now entitled *The Lie of the Land*. The opening film narrator was now unspecified and no longer John Humphrys. When the Monk executed the criminals in the news broadcast, 'What appears from its fingertips is like frozen lightning. Jagged, irregular, halting, it seems to lurch towards the blindfolded men and women.' Inside the vault 'sat at a piano is Missy. One hand holding her chin up, the other mournfully plays *Gnossienne No 1*'; this was a piano piece written by French composer Erik Satie in 1890. The subsequent vault dialogue lost comments about Missy's change of gender and lack of TARDIS; she also played Scott Joplin's 1902 piano rag *The Entertainer*. The Cathedral was made of 'ancient, yellow sandstone, each block two metres high'. The sequence in which the Monks 'executed' Bill's mum was removed,





**Left:**  
An evil and  
manipulative  
Monk.

and it was their pyramids rather than spaceships which departed Earth. A new closing vault scene was appended: 'It could only be a Sunday morning. Newspapers, coffee, toast. The Doctor sits opposite Missy, reading a supplement.'

The regular cast of Peter Capaldi, Pearl Mackie and Matt Lucas had costume fittings on Tuesday 10 January. The readthrough was conducted from 7pm on Wednesday 11 in room GF52 at the BBC's Roath Lock where the regulars had been recording in studio. Michelle Gomez, who had worked for a few days on *Extremis* [2017 - see Volume 87], returned for further material concerning the vault. Peter Capaldi enjoyed the script's contrasting tones and the influence of *Nineteen Eighty-Four*.

## Shooting script

**P**laying the family mother Jane Bishop was Emma Handy, whose television credits included DC Paula McIntyre in *Wire in the Blood*. The arresting Group Commander was Beatrice Curnew, while Jane's daughter was played by nine-year-old Athena Droutis, who had worked on BBC Two's *Wolf Hall*. Alan was played by Stewart Wright, whose credits included *Rescue Me*, *Wild West*, *Doc Martin* and *I Want My Wife Back*, while Richard was Solomon Israel, who had featured in *Brothers with No Game*. Jamie Hill continued as the principal Monk from the earlier episodes.


In the shooting script issued on Friday 13 January, Nardole told Bill that he had been contaminated (in *The Pyramid at the End of the World*) and found the tracing device in the TARDIS. The Doctor was no longer aboard a Victorian prison ship and the vault interior was 'an immense hall... like a huge living room. There are bits of furniture, books and some attempt at decoration. But in the middle is a circular, buzzing force-field, forming a smaller room in the centre. And in that, sat at a piano is Missy.' The Doctor now said there were "a couple of million" Monks on Earth.

In the script's chronology, the Doctor's address was at 10.30 on Day 1, with *Casualty* at 14.45 and the Memory Police's arrival at 18.30. Bill saw the crowd around the shop at 18.45 and arrived home at 18.55 on Evening 1, talking to her mum at 19.05. Nardole and Bill joined the supply ship at 21.40 on Night 2, departing at 22.30 and docking at 23.40. The supply vessel departed at 00.05 and the fugitives found the Doctor at 00.15. The prison ship returned to harbour at 01.05, crashing into the dock at 01.50 with the group evading the Monk at 02.00. The Doctor and Bill reached the university at 10.45 on Day 3 and the vault at 11.30. The pair met the resistance members at 14.30 on Day 3 and prepared their attack at 07.30 on Day 4, with Richard shooting down the Monk sentries at 08.30. The Doctor and his friends entered the Dome at 08.42, and after passing out the Doctor recovered at 09.10. Bill's mum went viral at 09.20 and the Monks vanished from 09.25, the pyramid leaving at 09.35. The Doctor and Bill met for lunch at 11.00 on Day 5, and the Doctor talked to Missy at 10.50 on Day 6. ■

## Connections: Music fan

▶ The Doctor's comment about the end of humanity as "Goodnight, Vienna" is a phrase from the title of song from the 1932 musical *Good Night, Vienna*.



A woman with curly hair, wearing a dark, long-sleeved dress, is leaning over a black grand piano. She is looking towards the camera with a slight smile. The setting is a futuristic, dimly lit room with blue and purple lighting. A large, curved structure is visible in the background. The piano is a classic grand piano with a black finish. A black leather piano stool is positioned in front of the piano.

‘“THEY’VE GOT ME BACK AGAIN...  
HARD AT IT...” REMARKED  
MICHELLE GOMEZ.’

# Production

**D**ay 1 – Monday 16 January 2017 – was devoted to *The Lie of the Land* with location recording requiring Pearl Mackie scheduled for 8am to 7.30pm with another unit working on the previous recording block with Peter Capaldi and Matt Lucas in studio. Work began on Avondale Crescent in Grangetown (previously visited for *The Impossible Astronaut/Day of the Moon* [2011 – see Volume 66] in October 2010) at a

house close to the junction with Moordale Road. With careful scheduling of working hours for the children such as Athena Droutis, rehearsals for the police's arrival began, and the photograph of the family was also taken for use in the later scene. Next, the Memory Police apprehending a criminal when the Monks' hold on humanity was broken was recorded nearby on Bradford Street, after which the unit returned to Avondale Crescent to record the mother being taken away;

## Connections: Thin test

▶ Bill tests the Doctor by referring to the events about “the huge fish creature” encountered in *Thin Ice* [2017 - see Volume 86], but claiming that it was in the Seine in Paris rather than the Thames in London.



TLO provided the Memory Police’s black van. Mackie then departed for ADR while crowd scenes of the population being released from their trance were captured before the loss of daylight, after which the interiors of the police storming the family home were recorded. Finally, night-for-day recording was undertaken at Grangetown Primary School where

15-year-old Dena Davies played the teenage version of Bill in flashbacks.

While further pick-ups for the previous day were recorded on Tuesday 17, Capaldi, Mackie and Lucas performed an iconic photocall in Studio 2 at Roath Lock and recorded the ‘A Time for Heroes’ trailer for Red Bee media from 7.30am to 7pm on Studio 4’s Haereticum set. Work resumed on *The Lie of the Land* on Wednesday 18 with recording starting from 8am at the Barry Tourist Railway operated by Cambrian Transport on Barry Island, used previously for *Flatline* [2014 - see

### Below:

Cast and crew poised for action.



Volume 79] in June 2014. The main unit recorded the Doctor and Bill joining their fellow rebels in a disused carriage, while a second camera recorded Jamie Hill’s Monk executing prisoners in the television report. Hill and fellow Monk Liam Carey sported the two detailed masks supervised by Rhiannon Morrell and Francesca Bernardelle of Millennium FX. Around 4.30pm, the unit returned to Roath Lock where a start was made on the battle sequence as the Doctor’s team entered the pyramid/Cathedral corridor in Studio 1, with recording to 7.30pm.

The *Doctor Who* Interactive team was on set on Thursday 19 when further work in Studio 1 was scheduled for the standard studio times of 7.30am to 7pm. The battle was completed, with Matt Lucas ad-libbing Nardole winning his hand. Hill was transformed into the ‘Giant Monk’ (a new mask incorporating a hard bone) while Nardole tackling Alan was recorded. At the end of the day, a start was made on the Doctor taking on the Giant Monk in the Dome, with Peter Capaldi ad-libbing the Doctor’s approach to the alien including his “booo!”. Crispin Layfield supervised action movements for the day,





with stunt performer Troy Kenchington standing in for Capaldi in some shots. Work in the Dome occupied Friday 20 January, progressing through to the Monk's defeat. That afternoon, Steven Moffat and his fellow writer/producer Mark Gatiss spoke at the Cambridge Union, mainly discussing their BBC One series *Sherlock*.

## Prison ship

**R**ecording on Monday 23 January was scheduled from 11am to 10.30pm, starting with the prison ship corridors in Studio 2. The Doctor's party hiding beneath the floor was recorded first with Liam Carey as the Monk (supervised by Millennium FX's Laura Howard), followed by Bill and Nardole's arrival while Capaldi had a spacesuit fitting for *Empress of Mars* [2017 – see page 50]. After rehearsals for prison ship scenes, Capaldi was released at 4.30pm and the rest of the unit moved to the Cardiff Sailing Centre adjacent to Roath Lock to record the supply boat docking with the prison ship; Hill played the Monk which confronted Bill and Nardole. The two boats at the pontoon were provided by

Cardiff Council and a team from Edwards Diving was on hand as a safety precaution.

Tuesday 24 January was scheduled for the same hours, starting in Studio 2 with Bill and Nardole entering the Doctor's cell; Peter Capaldi and Pearl Mackie were given guidance in the handling of the prop firearms. Studio work concluded shortly after 5pm, with the team relocating to the Cardiff Sailing Centre for another evening, this time covering the supply boat's approach (shot from the shoreline) and Bill and Nardole boarding at the jetty.

The studio/shoreline schedule was adopted again on Wednesday 25. The scene in the Doctor's cell and adjoining corridor was completed, along with the Doctor's rebels escaping down the corridor after which Pearl Mackie and Matt Lucas were released for spacesuit fittings. The Monk approaching the rebels along the corridor was then performed by Jamie Hill. With the main cast released by 7pm, further material was recorded at the Cardiff Sailing Centre after dark for the harbour master's office and the dockside sequences.

Recording on Thursday 26 January was scheduled from 9.30am to 9pm and began with the crew back at Cardiff University on Museum Avenue for scenes at St Luke's University (as with earlier episodes since June). The Doctor and Bill heading down into the vault was recorded first with Jamie Hill as a Monk, followed by the duo's arrival at the university, and then the quad scene after the world returned to normal. Matt Lucas spent the morning in ADR at Cranc. The main team returned to Roath Lock where the Doctor's party emerging from his cell was recorded in Studio 2 before moving to Studio 3

**Left:**  
All hail  
the Monks.

### Connections: Sore throat

▶ When recalling his extensive deprogramming of his rebels, the Doctor comments how he could do with some Strepsils, a brand of throat lozenge originally introduced as a gargle in 1950.





for inserts at the entrance to the pyramid/cathedral including the Monks being shot dead by Richard; for this, stunt performer Joel Conlan donned a Monk mask and

was supervised by Crispin Layfield. The *Doctor Who* team was visited during the day by a party from BBC Technology who came to watch recording at BBC Cymru.

The crew was on location again on Friday 27, starting work at 8.30am on *Empress of Mars* scenes and then relocating from 4pm to the Grade II-listed Cory's Building - built in 1889 - on Bute Street which acted as the shop inside which the

Doctor's party prepared for its assault, recording through to 8pm.

### Radio 2's Jo Whitley

**A**fter the weekend, recording on Monday 30 January resumed on the Cory's Building's roof with Richard preparing to shoot the Monks. This was completed by 10am and the unit returned to Roath Lock where Bill being reunited with Nardole in her flat was recorded at the *Pobol y Cwm* lot (as in *The Pilot* and *Knock Knock* [2017 - see Volume 86], *Extremis* and *The Pyramid at the End of the World*). Lucas ad-libbed the line: "It's me, Nardie!" and then continued recording on the TARDIS set for *Empress of Mars*. Meanwhile, a second camera had been recording the image of Bill's mum - played

#### Connections: Missy's back

► As established in *Extremis* [2017 - see Volume 87] the inhabitant of the vault guarded by the Doctor at St Luke's University was Missy, the "other Last of the Time Lords" following the events of the Time War as shown in *Utopia* and

*The Sound of Drums* [both 2007 - see Volume 56].





by Rosie Jane (AKA Rosie Douglas) as seen in *The Pilot* – for the adventure’s climax. This unit then continued to work on pick-up shots including a double for Beatrice Curnew stamping on the family photo and the London map showing the location of the pyramid dominating the area of St Bartholomew’s Hospital. Peter Capaldi spent the day in London with Radio 2 DJ Jo Whiley who was presenting two *Doctor Who*-related programmes on Monday 30 and Tuesday 31. The first of the shows, airing from 8pm to 10pm, invited questions from listeners, with Capaldi joining the show after 9pm to chat about landing the role, the new series début on Saturday 15 April, and – at 9.42pm – revealing of the 2017 series, “The big thing about it for me is that it’ll be my last.” The actor confirmed he had been invited to stay,

but had decided to move on. This announcement generated considerable media coverage the next day with intense speculation about Capaldi’s successor.

After a few days on *Empress of Mars*, recording on *The Lie of the Land* resumed on Saturday 4 February. Recording began with *Empress of Mars*, after which the unit split in two. The main unit remained with Capaldi and worked in Studio 2’s cell set on the Doctor’s speeches to camera for the start of *The Lie of the Land*, plus pick-ups of the Doctor talking to Dave. Meanwhile, Mackie and Lucas picked up shots on the *Pobol y Cwm* kitchen set. Capaldi then performed the greenscreen shot of the Doctor on the prison ship’s deck in Studio 1 after which the second camera recorded inserts of the Monk’s hand reaching through the grate, *Casualty* being turned off in the family home, and a shot of Alan’s broken Walkman (worn by a double for Stewart Wright). Work concluded at 7pm.

*Doctor Who* Interactive was on hand for the location shoot on Sunday 5 February when work was scheduled from 7.30am to 5.30pm in Mount Stuart Square in

### Connections: Watery peril

▶ Bill refers to being attacked by a puddle, when pursued by the Heather Creature in *The Pilot* [2017 – see Volume 85].



#### Left:

Recording a scene on location with a Monk meeting the Memory Police.

#### Below:

Peter Capaldi, Nicki Coles and Wayne Yip consult the script.





'A START WAS MADE  
ON THE BATTLE SEQUENCE ON  
WEDNESDAY 18 JANUARY.'



Cardiff Bay, a venue first used for the interactive game *Attack of the Graske* in November 2005 and subsequently on various episodes, most recently *Deep Breath* [2014 – see Volume 76] in January 2014. The streets forming the square and the front of the Coal Exchange formed the streets outside the pyramid for the assault sequence and the mob attacking the Monk; the offices of Celf Creative were the exterior of the shop where the Doctor's party waited. Crispin Layfield arranged stuntwork, with stunt performers Joel Conlan as the Monk and Sarah Lochlan as the rioter; Rhiannon Morrell and Sarah Panigada of Millennium FX supervised the Monk make-up, with armourer Steven Leek overseeing all weaponry. TLO provided the Memory Police van with the tank from the Brackley-based company Tanks-Alot, a black London cab from JP Cars and two other cars from Road2Reel.

### Aerial footage

**A**fter these scenes were recorded, Bill walking home was performed, followed by shots outside the TV shop; the fake frontage placed on the premises of Octavo Book Publishing & Marketing Services on West Bute Street was that of Magpie Electricals, the 1950s firm established in *The Idiot's Lantern* [2006 – see Volume 52]. A drone camera provided by the Aerial Picture Company and operated by Cy Chadwick and Haydn Robinson captured aerial footage of dominated London. Matt Lucas was released for the next fortnight as work continued to focus on *Empress of Mars*; the actor flew from the cold of Bristol to the heat of Miami and spent several days working on his autobiography.

“They’ve got me back again... hard at it...” remarked Michelle Gomez/Missy –

## THE LIE OF THE LAND

**Above:**  
Make-up  
for Monks.

as she painted a plank blue, adding, "I'll be coming out of this soon..." This formed a 43" video released by the BBC on Monday 6 February, a publicity day with Peter Capaldi and Pearl Mackie undertaking interviews with *Doctor Who* Interactive in Studio 2 and a special *Radio Times* photoshoot in Studio 1.

### Entering the vault

**A** second unit shoot was scheduled from 7.30am to 7pm on Sunday 12 February. First, the team returned to Mount Stuart Square to record additional shots of the population walking past Hill's Monk on its plinth. The unit then returned to Roath Lock, recording the *Casualty* sequence with Amanda Mealing as Connie and Tony Marshall as Noel on the standing set in Studio 7 from 12.15pm to 1.25pm. Insert shots of Hill's Monk for scenes such as the opening broadcast were also recorded.

On Monday 13 February, the Aerial Picture Company provided a drone camera

to capture aerial shots at the Cardiff Sailing Centre from 2pm. With Aliyah Harfoot and Rob Toogood doubling as Bill and Nardole, overhead shots of the supply boat were recorded.

The Doctor and Bill entering the vault was recorded through to 7pm on Monday 20 February after work on *Empress of Mars*. Toby Whithouse and the Interactive team were present on Tuesday 21 February when the Doctor and Bill confronting Missy was recorded inside the Coal Exchange from 7.30am to 7pm before a readthrough of the next block. The former commerce venue constructed in the 1880s had been an entertainment venue until 2013, and featured on episodes such as *Voyage of the Damned* [2007 – see Volume 57] in July 2007. "It was absolutely freezing because it was a derelict building. I asked if we could get some gas heaters in to try to warm the place up," recalled Capaldi on the BBC website, explaining why the equipment featured so prominently in the finished programme. During her scene, Gomez offered some customary ad-libs such as,

“C'est super!”, and “You're so caliente. That's Spanish for hot.”

Two units worked on Wednesday 22 February. The main unit started at 7.30am at the Coal Exchange, completing the previous day's scene and the Doctor/Missy coda; after this, Charles Palmer directed Missy's reveal for *Oxygen*. After work at Roath Lock on *Empress of Mars*, towards the end of the evening, a greenscreen shot of the two harbour staff looking at the approaching ship was recorded in Studio 3.

The final day of Block 6 – Thursday 23 February – was mainly spent on *Empress of Mars* and *Eaters of Light* [2017 – see page 98] (directed by Charles Palmer). A close-up of the Doctor's hand on the vault door was recorded with a stand-in in Studio 3. Shots of young Bill – four-year-old Rosie

Ekenna – playing were recorded on Friday 24 in tandem with the first day on the next recording block, with Wayne Yip taking a camera out to the playground close to Roath Lock near the Norwegian Church. ■

**Below:**  
Pearl Mackie prepares for a tense scene.



## PRODUCTION

**Mon 16 Jan 17** Avondale Crescent, Grangetown (Family House – Living Room; Suburban Street 1); Bradford Street, Grangetown (Suburban Street 2); Grangetown Primary, Grangetown (School)

**Wed 18 Jan 17** Cambrian Railway, Hood Road, Barry (Train Graveyard; Train Carriage; Execution Square); BBC Roath Lock Studios: Studio 1 (Pyramid – Corridor)

**Thu 19 Jan 17** BBC Roath Lock Studios: Studio 1 (Pyramid – Corridor/The Dome)

**Fri 20 Jan 17** BBC Roath Lock Studios: Studio 1 (Pyramid – The Dome)

**Mon 23 Jan 17** BBC Roath Lock Studios: Studio 2 (Prison Ship – Alongside Corridor/Corridor); Cardiff Sailing Centre, Queen Alexandra House, Cargo Road, Cardiff (Prison Ship – Loading Bay)

**Tue 24 Jan 17** BBC Roath Lock Studios: Studio 2 (Prison Ship – Doctor's Cell);

Cardiff Sailing Centre (Sea/Supply Boat/Jetty)

**Wed 25 Jan 17** BBC Roath Lock Studios: Studio 2 (Prison Ship – Corridor/Doctor's Cell/Alongside Corridor); Cardiff Sailing Centre (Harbour Master's Office; Dock)

**Thu 26 Jan 17** Cardiff University, Museum Avenue, Cathays Park (Stairs; University Quad); BBC Roath Lock Studios: Studio 2 (Prison Ship – Corridor); Studio 3 (Pyramid Door Section)

**Fri 27 Jan 17** Cory's Building, 57 Bute Street, Cardiff (Shop)

**Mon 30 Jan 17** Cory's Building (Rooftop); BBC Roath Lock: Pobol y Cwm Lot (Bill's Flat – Kitchen; Photo); Studio 2 (House – Living Room; Train Carriage)

**Fri 3 Feb 17** BBC Roath Lock Studios: Studio 2 (Prison Ship – The Doctor's Cell/Corridor); Studio 1 (Prison Ship – Deck/Alongside Corridor; House – Living Room; Pyramid – Corridor); Pobol y Cwm Lot (Bill's Flat – Kitchen)

**Sun 5 Feb 17** Mount Stuart Square, Cardiff (Pyramid – Street/Shop/Entrance (London); Alley/High Street Area (Bristol); Dystopian City Scope (Bristol)); West Bute Street, Cardiff (TV Shop High Street (Bristol))

**Sun 12 Feb 17** Coal Exchange, Mount Stuart Square, Cardiff (Dystopian City Scope (Bristol)); BBC Roath Lock Studios: Studio 7 (Casualty – Nurses' Station)

**Mon 13 Feb 17** Cardiff Sailing Centre (Sea/Supply Boat)

**Mon 20 Feb 17** BBC Roath Lock Studios: Studio 1 (Corridor/Vault Door)

**Tue 21 Feb 17** Coal Exchange (The Vault); BBC Roath Lock Studios: Studio 3 (Night Sky)

**Thu 23 Feb 17** BBC Roath Lock Studios: Studio 3 (Vault)

**Fri 24 Feb 17** Playground by Norwegian Church, Harbour Drive, Cardiff Bay (Young Bill)

# Post-production

**P**ost-production elements including CGI included the pyramid cathedral located between Cannon Street and Cheapside, images of Monks against the universe, the Monks' pyramid vessels, energy strands from the Monks' hands, the glow on the eyes of the Doctor and Bill, the prison ship coming into harbour and the Doctor's regeneration energy. Shots of Monks on plinths were added to material of the Empire State Building in New York, the Eiffel Tower in Paris, the Bank of China Building in Hong Kong, St Basil's Cathedral in Moscow, the Forbidden City palace in Beijing, Mount Rushmore in South Dakota, the Sydney Opera House, Niagara Falls, the CN Tower in Toronto and Stonehenge in England. As usual, the incidental score was by Murray Gold.

**Below:**  
The Doctor searches for the truth.



The opening film featured a drawing of a Monk in the manner of Leonardo da Vinci's

drawing *Le proporzioni del corpo umano secondo Vitruvio* from around 1490 and his later painting *La Gioconda* (AKA *Mona Lisa*). Monks were also added to a January 1880 photograph of Thomas Edison, a shot of Albert Einstein, astronaut Buzz Aldrin on the moon in 1969, and Prime Minister Winston Churchill giving the V for Victory sign in 1950. In the Dome, images included female suffragettes, the wedding of Prince Charles to Lady Diana Spencer in 1981, French statesman Charles de Gaulle, civil rights activist Martin Luther King Junior, Russian cosmonaut Yuri Gagarin, the missionary Saint Teresa of Calcutta, the Berlin Wall, the supersonic airliner Concorde, Mount Everest, the London Eye and Big Ben during New Year fireworks, Queen Elizabeth II presenting the Jules Rimet trophy to the 1966 World Cup-winning England captain Bobby Moore, Queen Elizabeth II's coronation in 1953, Bob Geldof, Elton John, Adam Ant, Janice Long and Gary Kemp at Live Aid in 1985, and anti-apartheid revolutionary Nelson Mandela.

## Memory Police

**P**revious attacks of humanity were illustrated by clips of Daleks from *Into the Dalek* [2014 - see Volume 76], Cybermen from *Nightmare in Silver* [2013 - see Volume 74] and Weeping Angels from *Blink* [2007 - see Volume 56]. At the end of his broadcast, the Doctor originally added: "So relax. Do as you're told. Your future is taken care of." This was moved to the end of the pre-credits. *Casualty* being watched by the family was omitted. This





'ON ENTERING THE VAULT, THE DOCTOR COMMENTED TO THE PIANO-PLAYING MISSY, "LITTLE PASSIVE-AGGRESSIVE, ISN'T IT?"'

opened at the nurses' station with Connie Beauchamp and Noel Garcia dealing with another emergency in a melee of action. "Have we got an ID on the driver yet? She's still unconscious," asked Connie. "She had nothing on her," replied Noel. "It's lucky that Monk was passing. He literally tore the door off and pulled her out before the car exploded." "Praise be to the benevolence of the Monks," said Connie. "Anyway, the police should be able to trace the number plate."

Further cuts were made throughout the episode. As the Memory Police stormed in, a little girl stood at the kitchen door. "Where are the articles?" the group commander asked her, to which the girl presented a box of CDs, postcards and books. "And these belong to your mother? What about your father and the little girl?" asked the commander. "I couldn't find any evidence of Memory Crime for either of them. I looked though! I looked everywhere!" said the girl. At the commander's signal, the police yanked the mother to her feet as she said: "It's - it's nothing, it's junk." "Junk, is it?" asked the commander, studying a postcard and commenting, "London. Hmm, something missing from the picture, don't you think?"

**Right:**  
Some light reading for the Doctor.

**Below:**  
Resistance group member Alan.



The CD was next, with the commander observing of the Irish boy-band release: "Westlife. Interesting, there's a couple of tracks not listed." The book was then studied, with the commander saying with regards Jane Austen's first novel: "*Northanger Abbey*. Not a single mention of the Monks." After Jane Bishop claimed that the Monks had only been around for months, the commander continued: "Sub-clause 4B allows the arresting office (in this instance, myself) to determine a punishment." "You seriously think I made these things? They're mine, I had them before the Monks arrived!" insisted the mother. "It is not my belief that these items were intended for distribution," noted the commander before passing sentence. After Jane was taken away, the commander gave the little girl a lollipop. As Bill looked at the scene outside the house, she saw the little girl watching her and hurried away.

After the opening credits, the montage of the world under the Monks was due to



end outside an electrical shop with a crowd watching a dozen TV screens showing firing squad executions as the announcer said: “Found guilty of manufacturing and distributing photographs alleging the Monks were not present at the fall of the Berlin Wall.” Bill watched the audience around her sneering as the Monk on the screen raised its arm and sent lightning from its fingertips to kill the people against the wall. The Doctor appeared again on the screen, saying: “If you suspect a colleague, neighbour or family member of being a memory criminal, you should alert the authorities immediately.” She arrived home to her grubby tower block and went inside. Bill’s speech to her mum was originally far shorter, but extended over the earlier adapted sequence of Bill in the streets with new voice-overs.

After Nardole whispered the word “little” to Bill, he originally added: “I don’t know why I whispered that bit.” When the valet explained about the Monks doing 90 per cent of their job by changing the

past, Bill said: “Even so. I know the Monks shut down the internet, but all anyone would have to do is go to a library, read a book, to see none of it’s true.” “You have actually met a human being haven’t you?” asked Nardole, “Plus they timed it perfectly. We’re post-truth now.” After Nardole said that the Doctor was on a hulk, he continued: “It makes sense, when you think about it. Hundreds of miles of freezing sea all around you is better than a fence or wall.”

In the corridor of the prison ship, Nardole asked Bill: “Why did that Monk look at you like that?” “Hey. Still got it. Come on,” grinned Bill back at him.

## Monks’ benevolence

**W**hen confronted by Bill, the Doctor commented that the Romans killed people and saved millions before continuing: “The first month the Monks were here they regulated food production and distribution. Famine: gone. Literally overnight. Second month, they decommissioned all weaponry except what they needed. Every gun, bomb and bullet: gone. So humanity can’t blow itself up anymore. Or anyone else.” After the Doctor told Bill that she should be grateful that she encountered benevolence from the Monks and not the Daleks, he continued: “For a thousand years I’ve watched civilisations rise and fall, empires that spanned a thousand galaxies crumble to dust. Enough. It’s time to participate.” When the Doctor reiterated that the Monks brought peace and order, Bill asked: “And you’re... you’re helping them?” “I can steer them in a genuinely

### Connections: Reality telly

▶ Missy makes disparaging references to the contestants of *Celebrity Love Island*, a controversial reality game show featuring single celebrities which launched on ITV in 2005 and was rebranded *Love Island* for its subsequent series.



progressive direction,” explained her tutor, “I love this planet. I love every ludicrous celebrity-obsessed human on it. I’m doing this to save you, Bill.” When Bill grabbed the handgun, she told the Doctor: “Last chance. If this is some plan, tell me now.” After Bill said that if the Doctor didn’t stop the Monks, the aliens would be here forever, the Doctor told her: “Bill. Kill me and they’ll kill you.” “Well, I’ve tried six months of life under the Monks and I’m not sure it’s for me anyway,” replied his student.

After the Doctor commented on the band being back together now, his student asked: “Wait a minute. You could have escaped ages back. Why wait for me?” “Look at this face. ‘Why wait for me?’ Couldn’t you just eat her alive?” smiled the Doctor. After saying that they would need a little help, he continued quietly to Bill and Nardole about the guards around

him: “Love these guys, but half of them were conscripted when the Monks took over. We’ve got two chartered surveyors, a lollipop man, a tennis instructor and someone from *The Apprentice*”; this last reference related to the BBC reality game show, adapted since 2005 with business tycoon Sir Alan Sugar.

After the prison ship tore into the dock, the Doctor’s party ran down a corridor towards the exit. Alan appeared, warning: “They’re here. The Monks. They’re climbing aboard.” The Doctor looks down at the floor, and in the next scene the group had secreted themselves in the gully underneath the corridor. “How is this ‘making an entrance?’” asked Bill as the Doctor put his finger to his lips. “There’s nothing here,” continued Bill, to which the Doctor said, “I know, you’re just really annoying.” The sound of footsteps approached and a Monk stood on the

**Below:**

He’s behind you!



grille above them. The group looked up, terrified, and Richard clamped a hand over his mouth in terror. The Monk sensed this, and reached down, peering into the darkness... lightning emerging from its finger tips and spreading around the group. When there seemed to be nothing, the Monk moved away.

## Missy in the vault

**I**n the vault corridor, Bill's narration to her mum about the Doctor had her saying: "But we had to do this, he said. He had to talk to 'her.'" On entering the vault, the Doctor commented to the piano-playing Missy, "Little passive-aggressive, isn't it?" "I literally let out a bit of wee..." said Bill as the Doctor introduced her to the vault's inhabitant. After the Doctor explained that Missy was going "cold turkey", he nodded to her TV and asked, "You've seen what's happened?" "*Casualty's* got weird. Weirder," remarked Missy, adding, "I love how you've lulled the Monks into a false sense of security by letting them take over the entire planet. That was ever so canny." When Missy commented that her life didn't revolve around the Doctor, she added: "Just the once mind. Ages back. Goatee beard phase. Riga-Priam had these reserves of quartz I needed (I forget why, I was building a bomb or something). Anyway, I get there and there are all these Monks stormtroopering about." When Missy explained that the Monks needed a pure request without agenda, the Doctor pondered: "Which is why nothing happened when the generals asked for help. And that's their trigger. From that moment, they're in control." "Getting warmer," agreed Missy. After Missy explained that the link to the Monks was passed down through the bloodline of the



**Left:**  
"I'm bored! You haven't been to see me in six months."

person who invited them, she continued: "But sometimes, whether it's from natural causes or because a piano falls on them, that person dies. And if they haven't had children, if the link hasn't been passed on, then it's lost. And the Monks' hold on a society starts to weaken." After Missy turned back to the piano, she added: "Species evolve without realising. The Monks need someone powerful to ask for help. Why? Instinctively they're protecting the bloodline, increasing their chances of success. Someone powerful will have bodyguards, decent food, heating, longer life expectancy, blah blah." When Bill realised that she had to die, Missy replied: "Well, more accurately, your brain has to die. It has to be wiped clean. That's the one thing I'd do differently. Not now, obviously. Now I'm all ribbons and kittens and stuff." After discussing the blotting out of residue false memories, Missy told Bill: "So no, the best thing to do is erase your brain. Send a new message: nothing."

On the train, after Bill said that it wasn't worth her starting any long books, the Doctor insisted: "I'm telling you, she's lying. Know how I know? Her lips were

moving.” “I don’t understand, how is it you?” asked Nardole. “They’re sending out some kind of transmission,” explained Bill, “It makes us believe what the Monks say. My brainwaves are powering it. But if my brain gets wiped they’ll transmit nothing, a blank, and that’ll allow people to get their real memories back.” After Nardole said that they’d try to think of something else, Alan said to Bill: “Look, I’m sorry, I don’t really know you. But we helped the Doctor escape. We can’t go back to our families now. For all we know they’ve been arrested, put in camps already. How long are we going to have to sit around waiting for you to come up with another solution?” “I’m not the one who needs convincing,” said Bill, as she approached the Doctor, pointing out that the Monks knew her safest place was by the Doctor’s side. “Do the Monks operate from somewhere? Have they got some kind of headquarters?” asked the Time Lord. “Well, there’s the cathedral, I suppose,” said Richard. “The cathedral?” asked the Doctor, crossing to the map. “That’s just what everyone calls it. I don’t think it has a name,” said Richard as the Doctor saw the square on the map and commented, “Yes, that’s perfect. Let me guess, it’s always been there.” “It’s

mentioned in *The Merry Wives of Windsor*,” observed Alan with reference to William Shakespeare’s 1602 comedy. “Well I saw the first ever production on press night and there wasn’t any mention of that,” declared the Doctor. After the Doctor postulated on the Monks’ machine creating fake history, he continued: “But you don’t know the entire history of everything, even with me as a teacher, so they’ll need

**Right:**

Nardole doesn’t like what he’s hearing.



to be receiving stuff too. Drawing in the general collective consciousness of the world. Which they then process, popping themselves into the narrative, and beam it out again. And I reckon all that takes place in here.”

### The element of surprise

**W**hile looking at the pyramid from the shop, Nardole noted that there were only two Monks guarding the entrance. After the Doctor commented on the myth of the Monks’ numbers, he continued: “I doubt there’s more than a couple of million of them worldwide. Versus seven billion people? They should have been run out of town in a couple of days.” After the Doctor told Bill that the iPods and Walkmans were part of the plan built around her, he continued: “You’ve got a nice voice, you see. And I need someone with a nice voice.” “Oh, right. Thank you,” replied Bill. “I’m serious. If a cow could speak it would sound like you,” said the Doctor, “But first we need to get past those two Monks on the door. So who here is good with a rifle?” Richard raised his hand, and the Doctor muttered: “Please

#### Connections: Nardole's past

▶ Nardole refers to how his hand is not really his original but acquired “in a game”, in the same way that he had referred to other aspects of his reassembly to the Doctor following his decapitation

in *The Husbands of River Song* [2015 – see Volume 84].



don't let this be another story about *The Apprentice...* "There was this one time, on *The Apprentice*," said Richard, "we'd just won the task (we had to design and market an aftershave. I came up with the name: Mustang), and the prize was a day on a rifle range, and I absolutely beat everyone." "A simple 'I am' would have done the trick," said the Doctor, "Okay, I've got a special job for you."

In the next scene, Richard crouched on a rooftop, loading his rifle behind a chimney and looking down on the cathedral. "There's two of them... that's all... just two of them..." he said into his radio, getting one of the Monks in his sights and checking his watch. Below, the Doctor's party waited, counting down the seconds in the shop. "Now listen: they repelled us when they arrived, because they expected resistance and were prepared," said the Doctor, "They're not now, they think they're secure. Meaning we have

the element of surprise. But not for long. So we move quickly, and we don't stop." Checking his watch, he ordered: "All right. Headphones on." The group now all heard Bill's repeated recorded message about the Monks. On the rooftop, Richard flexed his finger, and as he pulled the trigger said: "No, Sir Alan, you're fired." One of the Monks staggered and fell to the ground, followed a second later by its comrade.

The Doctor's comment about "Fake News Central" was added in dubbing; the phrase "fake news" rose to prominence in early January 2017 when US President Donald Trump dismissed claims that Russia had compromising information about him.

Approaching the Monk, Bill originally told Nardole to ignore the Doctor: "Hey. Listen to me. Don't untie him until... until I've finished. This is all we've got." As she made contact with the Monk, she commented: "Be warned. It gets pretty

**Below:**  
"I'm going to save you from yourselves."





**Above:**  
A zoned-out  
Monk in the  
broadcast  
chamber.

filthy in there.” When the images of Bill’s life appeared on the projections, Nardole asked: “Is... is it working?” Devastated as he wriggled free, the Time Lord said: “Yes. She’s going. Her life, her soul, is being erased. She’s blotting out the Monks’ lies.” “Doctor, look!” called his valet as the Monks’ images started to dominate again. The Doctor’s comments about trying to shut down the mechanism and the photographs of Bill’s mum were added in dubbing, and the flashbacks to Bill talking to her mum and discovering the photographs in *The Pilot* were also unscripted. The Doctor’s extended speech about the perfect image of Bill’s mum before he remarked that she had gone viral was also added in post-production. After this, originally the Doctor, Nardole and the troops saw Bill release the Monk; as she returned to normal and staggered back, the Monk rose, glowed and vanished.

When the group emerged from the cathedral, after the Doctor confirmed that Bill broke the signal, he added: “All their real memories just came flooding back.

And oh my word, now they’re cross.” The group watched the mob in front of them attacking a Monk.

After the Doctor commented to Bill that humanity would never learn from its mistakes, he added: “You’ll swallow a thousand comforting lies and choke on one ugly truth.” When the student asked her tutor why he put up with her species, the Doctor replied: “That image inside the dome.” “It wasn’t my actual mum,” said Bill. “It wasn’t your actual mum. It’s important you know that. It was an idealised fiction you’d invented to act as a confidant. A sort of subroutine that was segregated from the rest of your parietal and occipital lobe,” agreed the Doctor. “So not worth sending a card to,” noted Bill. “I’m saying it was you. You did this,” the Doctor told her.

Sitting in the vault with Missy, the Doctor remarked: “We had a sword fight once. I enjoyed that”; this was a reference to the encounters between the Time Lords in *The Sea Devils* [1972 – see Volume 18] and *The King’s Demons* [1983 – see Volume 37]. ■





# Publicity

- ▶ As a late replacement for Toby Whithouse, Millenium FX lead artist and workshop supervisor Gary Pollard chatted about creating creatures like the Monks to Christel Dee and Luke Spillane of *Doctor Who: The Fan Show* at Multichannel Studios in London on Friday 26 May.
- ▶ Bill facing the spot check formed a 39" preview clip released on Sunday 28 May. *The Lie of the Land* was one of the *Radio Times' Saturday Choices* on Tuesday 30, with Mark Braxton describing it as an 'intense and twisty tale' and confirming that the vault contents would be revealed; this

promotion was accompanied by a shot of the Doctor and Bill, while a picture of Missy and the Doctor topped the evening's BBC One programme listing. A 10" trailer was released the same day.

- ▶ Steven Moffat's 26" episode introduction was released on Wednesday 31. The episode was previewed by a five-page article in which Benjamin Cook spoke to Steven Moffat and Toby Whithouse in *Doctor Who Magazine* Issue 513, published on Thursday 1 June. The same day, Peter Capaldi and Pearl Mackie commented on the forthcoming adventure in the 41" BBC video *End of a Trilogy*.

**Above:**  
A Monk engages with the public.

# Broadcast

**Right:**

The Doctor and Bill visit Missy in the vault.

▶ “That hidey place behind the sofa never looked better. It’s the world, but not as we know it,” commented BBC One continuity over the ident of the bhangra dancers of Edinburgh New Town, prior to the usual ‘Pure Drama’ BBC branding which opened *The Lie of the Land*.

▶ The episode was originally scheduled for 7.50pm to 8.30pm on Saturday 3 June, but in fact aired early at 7.40pm, running to 8.25pm. It had been planned that the show would air against *Take Me Out* on ITV which was to be followed at 8pm by *The British Soap Awards Live*. However, a schedule change had been announced on Wednesday 31 May;

**Below:**

Missy tinkles the ivories.



because of BBC One’s screening of the *One Love Manchester* fund-raising concert on Sunday 4 June, ITV moved the final of *Britain’s Got Talent* ahead by a day to place it against *Doctor Who* from 7.30pm. Because of this strong competition, *The Lie of the Land* attracted under five million viewers, its lowest rating since 1989. At the end of the episode, the earlier start time of the following Saturday’s episode was emphasised by the continuity announcer, along with a promotion for the pre-order of *Series 10: Part 2* on DVD and Blu-ray.

▶ After transmission, the aftershow chat to Gary Pollard in *Doctor Who: The Fan Show* was released as an 18’44” video, along with a 1’15” interview with Stewart Wright recorded on location in Cardiff entitled *I Felt Like Keanu Reeves*.

▶ The new edition of ABC2’s *Whovians* on Sunday 4 June saw Rove McManus

joined by returning guests Tegan Higginbotham, Adam Richard, Jordan Raskopoulos and improviser Bridie Connell. The fake regeneration was debated, and Amanda Cataldo was awarded a prize for guessing who was in the vault while a Monk infiltrated Justin Hamilton's *He Who Knows Who* News spot and *Play School* presenters Teo Gebert and Alex Papps auditioned for the role of the next Doctor. As well as a recorded chat with Pearl Mackie, the show featured a set report on the freezing conditions at the Coal Exchange which the BBC released as a 45" video on Sunday 4, while BBC America offered a 1'04" *Doctor Who Closer Look* at the episode with comments from Peter Capaldi and Pearl Mackie. A further BBC video running to 1'02" then saw Pearl Mackie and Michelle Gomez discussing the Bill/Missy relationship on Monday 5. Over the weekend, Mackie had been in Philadelphia, Pennsylvania attending the Wizard World Comic Con on Saturday 3 and Sunday 4.

► Originally scheduled for 2am (but deferred by an extended *Newsnight*),

*The Lie of the Land* was repeated with signing to an audience of around 200,000 people at 2.10am on Saturday 10 June on BBC Two. The Doctor preparing to "make an entrance" with the prison ship and then hiding from a Monk with his fellow conspirators formed the missing scene *Hiding from the Monks* on BBC America's *Doctor Who Finale Day* on Saturday 1 July. 'Of all *Doctor Who's* Earth invasion stories... Toby Whithouse's might well be my favourite,' wrote Graham Kibble-White when reviewing the episode in *Doctor Who Magazine*.

**Below:**  
Bill aims her weapon at the Doctor.



#### ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
<b>The Lie of the Land</b>	Saturday 3 June 2017	7.40pm-8.25pm <sup>1</sup>	BBC One	44'40"	4.82M (30th)	82

<sup>1</sup> Scheduled 7.50pm-8.30pm

#### REPEAT TRANSMISSION

<b>The Lie of the Land</b>	Saturday 10 June 2017	2.10am-3.00am <sup>2</sup>	BBC Two	44'40"	0.20M (-)	-
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<sup>2</sup> Signed repeat. Scheduled for 2am-2.50am



'PETER CAPALDI AD-LIBBED HIS APPROACH TO THE GIANT MONK, INCLUDING HIS "BOOO!"'

# Merchandise

**T**he *Lie of the Land* formed part of the DVD and Blu-ray set *Doctor Who: Series 10: Part 2* issued by BBC Worldwide on Monday 24 July 2017; this also included the 2'19" *Inside Look – The Lie of the Land* with comments from Peter Capaldi and Pearl Mackie. It was also released as part of *The Complete Series 10* box set in November 2017. This came with special features including: *The Doctor: A New Kind of Hero* featurette; inside looks; deleted scenes; audio commentaries; and *Doctor Who: The Fan Show – After Shows*. The Blu-ray release came with three lenticular art cards. Meanwhile an Amazon-exclusive Blu-ray Steelbook edition of the box set was available, featuring artwork by Alice X Zhang. ■



**Left:** Behind the scenes on the DVD extras.



**Far left:** The story was first released as part of the *Series 10: Part 2* DVD.



# Cast and credits

## CAST

**Peter Capaldi** ..... The Doctor  
**Pearl Mackie** ..... Bill<sup>1</sup>  
 and  
**Matt Lucas** ..... Nardole  
 with  
**Michelle Gomez** ..... Missy  
**Amanda Mealing** ..... Connie<sup>2</sup>  
**Tony Marshall** ..... Noel<sup>2</sup>  
**Emma Handy** ..... Mother  
**Beatrice Curnew** ..... Group Commander  
**Athena Droutis** ..... Little Girl<sup>3</sup>  
**Stewart Wright** ..... Alan  
**Solomon Israel** ..... Richard  
**Jamie Hill** ..... Monk<sup>4</sup>  
**Rosie Jane** ..... Bill's Mum

<sup>1</sup> Billed as Bill Potts in *Radio Times*

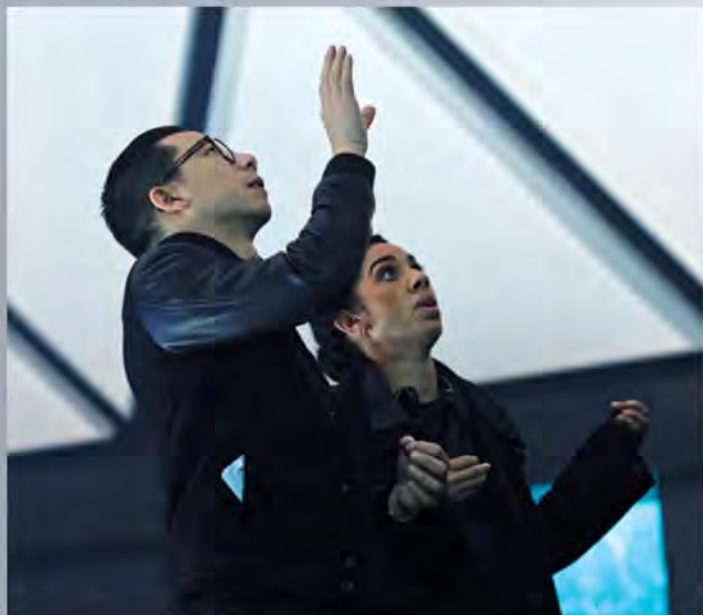
<sup>2</sup> Not in finished programme

<sup>3</sup> Not credited on screen or in *Radio Times*

<sup>4</sup> Billed as Giant Monk in *Radio Times*

### Below:

Wayne Yip sets Pearl Mackie up for a scene.



## UNCREDITED

**Tanya Ong, Maurice Spring** ..... Patients<sup>1</sup>  
**Daniel Griffiths, Helena Dennis** ..... Paramedics<sup>1</sup>  
**Jade Robinson, Ainsleigh Barber** ..... Nurses<sup>1</sup>  
**Richard Atkin, Trish Dichler** ..... Doctors<sup>1</sup>  
**Jon Davey, Richard Parry, Martin Smart, Chester Durrant, Marcus Elliott, Darren Swain, Connor Jones** ..... Memory Police  
**Stuart Matthews** ..... Father  
**Unknown** ..... Foot Double for Group Commander  
**Darren Floyd, Mehran Faridani, Josh James, Paul Cadby, David Kelly, Mark Snowden, Ceridwen Wilson, Helen Beck, Kim Brown, Emma Bailey, Kelsie Reardon, Sarah Smith, Bi Wen Tutssel, Holly J Levy, Raven Shanelle, Tamina Ali, Cheyenne Barbara, Julie Phelps, Funminiyi Obilande, Kelly OShea, Chloe-Beth Morgan, Shyama Norton, Juliet Rimell, Geraldine Griffith, Jennifer Denning, David Singh, Leroy Rahman, Steve Phelps, Nikhill Theva Raj, Paul Cook, Dan Ward, Martyn Jackson, Kurt James, Steven Malcolm, Huy Truong, Richard Michael, James Biss, Nicholas Lia, Evangeline Kam, Luchia Pontone, Nicole Crees, Christa Winters, Narinder Metters, Courtney Taylor, Saifeddine Benamar, Jordan Gitahi, Gary Devonish, Thomas Williams, Joshua Masini, Kishan Singh, Tanya Ong, Maurice Spring, Daniel Griffiths, Helena Dennis, Jade Robinson, Ainsleigh Barber, Richard Atkin, Trish Dichler** ..... Passers-by  
**Jackson Arron** ..... Little Boy  
**Dan Flack, Lisa Smoult, David Stock** ..... Prisoners  
**Nick Pratt** ..... Captain  
**Stephen Adams, Mark Owen, Tim Gifford** ..... Boat Crew  
**Aliyah Harfoot** ..... Double for Bill  
**Rob Toogood** ..... Double for Nardole  
**Benedict Hurley** ..... Rebel [Dave]

**Tabitha Taya, Ali Faramaz, Alison Garner, George Ikamba, Jake Nwogu** .....Rebels  
**Michael Gleeson, Mickey Lewis** .....  
 .....Harbourside Staff  
**Liam Carey** ..... Monk  
**Emma White** ..... Student (speaking)  
**Katie Wong, Robert Penny, Ellen Thomas, Romael Roshan, Makeba Nicholls, Owen Milson, Sophie Rose-Holmes, Thomas Burriss, Rhys Mumford** .....Students  
**Unknown** .....Hand Double for The Doctor  
**Unknown** .....Double for Alan  
**Troy Kenchington** ...Stunt Double for The Doctor  
**Dena Davies** ..... Teenage Bill  
**Aimee Dunbar, Karina Tang** ..... Bill's Friends  
**Rosie Ekenna** ..... Young Bill  
**Sarah Lochlan** ..... Stunt Rioter  
**Doug Biggs** ..... Van Driver (OOV)

<sup>5</sup> Not in finished programme

## CREDITS

Written by Toby Whithouse  
 Produced by Nikki Wilson  
 Directed by Wayne Yip  
 Stunt Coordinator: Crispin Layfield  
 Stunt Performers: Troy Kenchington,  
 Joel Conlan, Sarah Lochlan  
 1st Assistant Director: Simon Morris  
 [uncredited: Marios Hamboulides,  
 Christopher J Thomas]  
 2nd Assistant Director: James DeHaviland  
 [2nd unit: Delmi Thomas]  
 3rd Assistant Director: Christopher J Thomas  
 [uncredited: Rhun Ilewelyn, Lauren Pate]  
 Assistant Directors: Rhun Ilewelyn, Lauren Pate  
 [uncredited: Alun Reynolds, Cat Oswald,  
 Arianrhod Engeboe, Kieran Hayhow, Ella Morgan,  
 Alyn Luker; 2nd unit: Ben Davenport]  
 Unit Drivers: Sean Evans, Paul Watkins  
 [uncredited: Darren Davies, Kevin Tucker,  
 Owen Davies, Jolyon Davey, Graham Huxtable,  
 Beverley Spinola, Paul Lloyd, Paul Carmichael,  
 Simon Walker, Montil Jalil, Brian Simkin,  
 David Purnell]



Location Manager: Nicky James  
 Unit Manager: Beccy Jones  
 Production Manager: Adam Knopf  
 Production Coordinator: Sandra Cosfeld  
 Assistant Production Coordinator: Nicola Chance  
 Production Assistants: Virginia Bonet, Jamie Shaw  
 [uncredited: Jory Dunworth-Warby]  
 Assistant Accountant: Matthew Fisher  
 Art Department Accountant: Bethan Griffiths  
 Script Supervisor: Nicki Coles  
 [uncredited: Lucy Noble, Heulwen Jones]  
 Script Executive: Lindsey Alford  
 Script Editor: Nick Lambon  
 Assistant Script Editor: Emma Genders  
 Camera Operator: Mark McQuoid  
 [2nd unit: Mark Waters, Gareth Hughes;  
 Steadicam: Alf Tramontin]  
 Focus Pullers: Jonathan Vidgen, Elhein De Wet  
 [uncredited: Will Huckle, Paul Andrew;  
 2nd unit: Steven Rees]  
 Camera Assistants: Gethin Williams, Drew Marsden,  
 Dan Patounas  
 Grip: John Robinson [uncredited: Sean Cronin;  
 2nd unit: Gary Sheppeard]  
 Assistant Grip: Sean Cronin  
 [uncredited: Elliot Sebestyen-Regan,  
 Sion Woodman; 2nd unit: Jack Metcalfe]  
 Sound Maintenance Engineers: Tam Shoring,  
 Christopher Goding [uncredited: Joe Malone]  
 Gaffer: Mark Hutchings [uncredited: Gawain Nash]  
 Best Boy: Andy Gardiner

**Above:**  
 Stewart  
 Wright takes  
 his position for  
 the next scene.



**Above:**  
A cameraman records the next shot.

Electricians: Gawain Nash, Gareth Sheldon, Bob Milton, Sion Davies, Andrew Williams [uncredited: Tony Prendergast, Joe Deacon, Mike Sherno; Casualty: Richie Stevens]  
Supervising Art Directors: Paul Spriggs, Dafydd Shurmer  
Art Director: Tim Overson [2nd unit: Nick Murray]  
Standby Art Director: Nick Murray [uncredited: Anwen Haf]  
Set Decorator: Adrian Ancombe  
Production Buyer: Jen Saguaro  
Prop Buyers: Jo Pearce, Charlotte Lailey de Ville  
Draughtperson: Matt Sanders  
Storyboard Artist: Mike Collins  
Prop Master: Paul Smith  
Props Chargehand: Kyle Belmont  
Standby Props: Matt Ireland, Jonathan Barclay [uncredited: Chloe Loader]  
Prop Hands: Scott Howe, Nigel Magni, Matt Watts [uncredited: Ryan Milton]  
Storeman: Jamie Southcott  
Concept Artist: Sam Lamont  
Graphic Artist: Lawrence Hearn  
Graphics Assistant: Jack Bowes  
Standby Carpenter: Paul Jones [uncredited: Paul Pritchard]

Rigging: Shadow Scaffolding  
Standby Rigger: Colin Toms [uncredited: Thomas Williams]  
Practical Electricians: Callum Alexander, Austin Curtis  
Props Driver: Gareth Fox  
Construction Manager: Terry Horle  
Construction Chargehand: Dean Tucker  
Chargehand Carpenter: John Sinnott  
Carpenters: Tim Burke, Keith Richards, Matt Ferry, Campbell Frazer, Chris Daniels, Joe Painter, George Rees, Alan Jones, Dan Berrow, Mike Venables, Tom Berrow  
Construction Driver: Jonathan Tylke  
Construction Labourer: Jason Tylke  
Head Scenic Artist: Clive Clarke  
Painters: Steve Nelms, John Nelms, Paul Murray, Debby McShane  
Model Makers: Alan Hardy, Jamie Thomas  
Assistant Costume Designer: Zoe Howerska  
Costume Supervisor: Kat Willis  
Costume Assistants: Rebecca Cunningham, Leila Headon, Jenny Tindle [uncredited: Beth Johnson, Gayle Woodsend, Emily Dawson, Edwina Jones]  
Make-up Supervisor: James Spinks



Make-up Artists: Megan Bowes, Lolly Goodship  
 [uncredited: Cathy Davies, Meinir Jones-Lewis;  
 Casualty: Alice Hopkins]  
 Unit Medic: Glyn Evans  
 Casting Associate: Ri McDaid-Wren  
 Casting Assistant: Louis Constantine  
 Business Affairs Executive: Carol Griggs  
 Assistant Editors: Becky Trotman, David Davies  
 VFX Editor: Dan Rawlings  
 Post Production Coordinator: Hannah Jones  
 Dubbing Mixers: Mark Ferda, Darran Clement  
 ADR Editor: Matthew Cox  
 Dialogue Editor: Helen Dickson  
 Sound Effects Editor: Harry Barnes  
 Foley Editor: Simon Clement  
 Foley Artist: Julie Ankerson  
 Titles: BBC Wales Graphics  
 Title Concept: Billy Hanshaw  
 Online Editor: Geraint Pari Huws  
 Assistant Online Editor: Christine Kelly  
 Colourist: Chris Rogers  
 Music Conducted & Orchestrated By Alastair King  
 Music Mixed By Jake Jackson  
 Music Recorded By Gerry O'Riordan  
 Music Score Assistant: Jack Sugden



Original Theme Music: Ron Grainer  
 With Thanks to BBC National Orchestra of Wales  
 Casting Director: Andy Pryor CDG  
 Head of Production: Gordon Ronald  
 Production Executive: Tracie Simpson  
 Post Production Supervisor: Samantha Price  
 Production Accountant: Simon Wheeler  
 Sound Recordist: Deian Llŷr Humphreys  
 [2nd unit: Richie Brooks]  
 Costume Designer: Hayley Nebauer  
 Make-up Designer: Barbara Southcott  
 Music: Murray Gold  
 Visual Effects: Milk, BBC Wales VFX  
 Special Effects: Real SFX  
 Special Creature Effects & Prosthetics:  
 Millennium FX  
 Editor: Edel McDonnell  
 Production Designer: Michael Pickwood  
 Director of Photography: Stuart Biddlecombe  
 [2nd unit: Mark Waters]  
 Line Producer: Steffan Morris  
 Executive Producers: Steven Moffat, Brian Minchin  
 BBC Studios  
 Cymru Wales  
 bbc.co.uk/doctorwho  
 © BBC 2017  
 albert+ sustainable production

**Above:**  
 Director Wayne Yip helps the Monk get into position.

**Left:**  
 Invasion of the Monks, assisted by the Memory Police.

# Profile

## EMMA HANDY

Mother

**B**orn 24 March 1974, Emma Handy is the daughter of Allen Handy, a professional trumpet player, who played on film scores for *Star Wars*, *Superman* and James Bond movies, and Susan Handy (née Salomon), a former ballet dancer, choreographer and, later, dance teacher with her own academy in Eton.

Her parents married in 1967, her mother quitting dancing in 1969 to have Emma's older brother Edward.

Through her mother's connections to famous boys' school Eton College, Emma became involved with drama productions at the school, which invited a select few girls to take female parts.

Part of the Double Edge Drama group from 1990, she featured in *Blake's Song* (choreographed by her mother) and *Equus* (1991). Initially appearing alongside another budding actress, Victoria Smurfit, Handy became a full member for three further seasons from 1992-4, featuring in Edinburgh Fringe productions *The Cure at Troy* (1992) and *Caligula* (1993), as well as *Woyzeck* and *The Ghost Sonata* (both 1994).

Going on to train at the London Academy of Music and Dramatic Art, during the summer of her second year she was invited to play the lead role of the lovelorn Tunde in an English translation of *Csongor és Tunde* at the Merlin International Theatre, Budapest in 1996.

While in her final year she was offered the part of Yuliya in Chekhov's *The Wood Demon* (1997, Playhouse Theatre),



bringing her professional West End debut immediately upon her graduation.

Very quickly, she was picked up by the Royal Shakespeare Company at the end of 1997. First taking a walk-on in *Twelfth Night* (1997) while also understudying Viola, she progressed to play Jessica in *The Merchant of Venice* (1997/8, Stratford/Barbican, London and other venues), then Rhona in Robert Holman's *Bad Weather* (1998/9, Stratford/Pit, London). The latter was adapted shortly afterwards for radio by the BBC World Service.

She also starred in *50 Revolutions* (1999, Whitehall Theatre), written by latter-day *Doctor Who* music man Murray Gold, then was the artist's sister Anna Van Gogh in the award-winning *Vincent in Brixton* (2002, National Theatre/Wyndham's). *Vincent* was dramatised for television by BBC Four in 2003.

By then Handy had already taken her first screen role, which came as a mod girl in rock 'n' roll movie *Velvet Goldmine* (1998).

Her TV debut followed in a short play in the *Black Cab* series *Silent Night* (broadcast 11 May 2000) and this was

followed by a couple of appearances in *The Bill* (2001 and 2002), then roles in several single crime dramas; *Pretending to be Judith* (2001), *Hear the Silence* (2003) and *Beneath the Skin* (2005).

She became best known however as sidekick DC Paula McIntyre in five series of popular ITV crime drama *Wire in the Blood* (2003-8).

During this time she took a similar one-off role as DI Gwenda Newton in a two-part *Silent Witness* (2004) and the recurring role of Tracy in *William and Mary* (2004).

She mostly concentrated on theatre after the end of *Wire in the Blood*, a large range of stage productions including *Crown Matrimonial* (2008, tour included Theatre Royal, Bath), *Edward Gant's Amazing Feats of Loneliness* (2009, Soho Theatre), *Speechless* (2010, Traverse), Maudie in Trevor Nunn's revival of *Flare Path* (2011, Haymarket), Alan Ayckbourn's *The Boy Who Fell into a Book* (2012, Soho Theatre), *Thursday* (2013, Adelaide Festival, Australia) and as Kristin in *Miss Julie* (2014, Minerva, Chichester Festival).

She was 'Liz', the younger Queen Elizabeth, in the 2015 tour of *Handbagged*, a play originated by the Tricycle Theatre Company, exploring the relationship between the Queen and Prime Minister Margaret Thatcher.

In *Devil with the Blue Dress* (2018, Bunker), a play about the Monica Lewinsky scandal, Handy was Linda Tripp, the woman who secretly recorded the damning evidence.

TV work in the last decade has included recurring roles as Linda Stow in *Doctors* (2010), as Samantha Trappett in several episodes of the eighth series of *Doc Martin* (2017) and Mrs Ursula Hallow in children's comedy drama series *The Worst Witch* (2017/18).



**Left and below:**  
As Ursula Hallow in *The Worst Witch*.

One-off guest roles have come in Tom MacRae comedy *Threesome* (2011), *Holby City* (2011), *The Coroner* (2016) and *Trust Me* (2017), the medical thriller starring Jodie Whittaker.

Handy has also made film appearances with supporting roles in *Iris* (2000), *Club le Monde* (2002) and *Fast Girls* (2012).

In *The Lie of the Land* she cameod as the mother of the family whose home was raided in the pre-credits sequence, accused of manufacturing propaganda in contravention of the Memory Crimes Act and arrested by the authorities. ■





# EMPRESS OF MARS

➤ STORY 273

After NASA discovers a message left on the surface of Mars, the Doctor, Bill and Nardole travel to the red planet in 1881. There they find soldiers of the British Empire on the verge of a conflict with Iraxxa, ancient Queen of the Ice Warriors.



LOCATION

MARS

YEAR

1881

# EMPRESS OF MARS

▶ STORY 2

'THIS EPISODE GAVE US  
THE BEST INSIGHT INTO  
THESE WARRIORS YET.'

# Introduction

**T**he first two Ice Warrior stories – *The Ice Warriors* [1967 – see Volume 11] and *The Seeds of Death* [1969 – see Volume 14] – focused predominantly on the creatures’ militaristic prowess.

It wasn’t until *The Curse of Peladon* [1972 – see Volume 18] that their creator, Brian Hayles, decided to make more of their notion of honour – presenting us with ‘good’ Ice Warriors.

In *Empress of Mars*, writer Mark Gatiss played with this idea that these aliens could be friend or foe. He built on the concept – established in his previous Ice Warrior story, *Cold War* [2013 – see Volume 73] – that the Martians’ reaction to others is dependent on whether they consider them honourable. In common with *Cold War*, at the climax of the story the Doctor threatens to sacrifice everyone, including himself, to put an end to the Ice Warriors’ aggression.

This episode gave us the best insight into these Warriors yet – ‘Friday’ was certainly the most devious and calculating Ice Warrior we’ve seen – but we learn a lot more about them than their code of conduct. *Cold War* had shown us what an Ice Warrior looked like out of its armour. This episode introduced us to the first female Ice Warrior – the Empress herself. We also learnt that the Ice Warriors could burrow through earth...

With the Doctor’s old enemy being presented as a more ambiguous proposition, the story needed a strong, central villain – and the ambitious British soldier Catchlove is probably as close to a moustache-twirling villain as it’s possible



to get. Two of Gatiss’ previous stories – *The Unquiet Dead* [2005 – see Volume 48] and *The Crimson Horror* [2013 – see Volume 74] – have been set in Victorian times. Here, he moved a group of distinctively Victorian soldiers to caverns under the surface of Mars.

*Empress of Mars* successfully staged another face-off between the Martians and humanity. In common with those Ice Warrior stories from the 60s, we see people at their worst and at their very best. In its closing moments, the story laid the groundwork for the two races to become allies in the distant future. The way is paved for the events of *The Curse of Peladon* and *The Monster of Peladon* [1974 – see Volume 21] when the Empress was introduced to Alpha Centauri who, much later, would join representatives from both Earth and Mars at the Galactic Federation. ■

**Above:** Alpha Centauri last appeared in 1974’s *The Monster of Peladon*.

## STORY

The Doctor, Nardole and Bill visit NASA mission control as the scientists pick up a picture sent by the *Valkyrie* probe. It shows a message written on the surface of Mars: 'GOD SAVE THE QUEEN'! [1]

The Doctor and his friends travel in the TARDIS to Mars in 1881 when the message was made. They land in a tunnel and discover there is a breathable atmosphere. Bill falls down a hole, so the Doctor sends Nardole back to the TARDIS to get some ropes. Once he is inside, the TARDIS dematerialises!

The Doctor is approached by an Ice Warrior, while Bill meets a Victorian soldier called Catchlove. [2]

The Doctor is accosted by another soldier, Colonel Godsacre, who has befriended the Ice Warrior whom he calls 'Friday'. [3]

Unable to land the TARDIS on Mars, Nardole returns to the vault to ask Missy for help. [4]

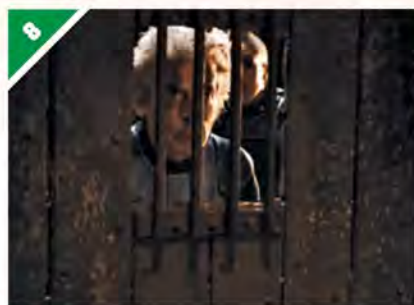
The Doctor and Bill are taken to a cavern containing the soldiers' base camp. Godsacre explains that he came across a crashed spaceship in the South African veldt and found Friday on board. Friday asked for help to repair his spaceship and return him to Mars.

He has also helped them build the Gargantua, a massive laser drill. The soldiers operating the Gargantua - Sergeant Major Peach, Jackdaw and Vincey - break through into a sealed chamber. Peach fetches the others and together they enter a vast burial chamber, lined with sarcophagi and with the figure of an Ice Queen on a bier in the centre. [5]

The Doctor, Bill, Catchlove and Godsacre return to the mess, leaving Peach, Jackdaw and Vincey to guard the burial chamber. Peach falls unconscious, having been drugged by Jackdaw. Jackdaw then creeps into the chamber and







attempts to prise some gemstones from the bier [6] - but the Ice Queen awakes and kills him. Friday then strides into the chamber and bows before Queen Iraxxa.

The Doctor approaches Iraxxa and tells her that she must co-operate with the humans if her kind is to survive. One of the soldiers attempts to shoot Iraxxa; she chooses to be merciful in response. "They will die quickly!" [7]

The Doctor, Bill and the soldiers flee from the chamber. Catchlove suggests using the Gargantua but Godsacre overrules him. Catchlove then tells the soldiers that Godsacre was a deserter and he has a mark around his neck, the result of a bungled hanging. Catchlove assumes command and orders Peach to put Godsacre in the 'brig', along with the Doctor and Bill. [8]

Iraxxa revives several Ice Warriors and decides it is time to go on the offensive.

Peach and Vincey are discussing Vincey's home and marriage plans when three Ice Warriors burst through the ground. They


kill Peach. Catchlove flees, pushing Vincey in the path of an Ice Warrior's blast.

Iraxxa revives more Ice Warriors. [9]

Friday releases the Doctor, Bill and Godsacre. Bill and Friday approach Iraxxa to keep her distracted while the Doctor climbs onto the Gargantua. He threatens to bring down the roof and freeze the army. Catchlove puts a knife to Iraxxa's throat and demands her help in getting his spaceship off the ground. [10] She agrees, but then Godsacre appears and shoots Catchlove. Godsacre offers himself up for execution, and she is sufficiently impressed to spare his life if he pledges allegiance to her. He agrees.

Later, the Doctor sends out a message to make contact with an intelligent, space-going species. The message is answered by Alpha Centuari. [11]

The Doctor, Bill and Godsacre lay out the 'God Save The Queen' message, then the TARDIS reappears and the Doctor and Bill go inside - to find that Missy was the pilot! [12]



'MARK GATISS ASKED IF HE COULD WRITE HIS DREAM STORY... FEATURING THE ICE WARRIORS.'

# Pre-production

**C**an I do the story I've always wanted to do?" Mark Gatiss asked Steven Moffat in March 2016 at a Moroccan hotel where they were working on scripts for their BBC One series *Sherlock*.

Actor/writer Gatiss had been a regular writer on *Doctor Who* since its return to production in 2004 and had guested in *The Lazarus Experiment* [2007 - see Volume 55] and *The Wedding of River Song* [2011- see Volume 69]. Originally, he had planned to develop unused elements of his two-part concept for the 2015 episode *Sleep No More*

[see Volume 83] as a sequel; the Doctor would arrive in the present day where a new technology developed for city bankers to have more waking hours to make money on the trading floor would create the same threat conjured up by Rassmussen millennia in the future.

However, Gatiss realised that as the 2017 series was Moffat's final series of *Doctor Who* as lead writer and executive producer, maybe he himself would be moving on from the show. Rather than his *Sleep No More* sequel, he asked if he could write his dream story... featuring the Ice Warriors,

the proud Martian race for whom Gatiss had written previously in *Cold War* [2013 – see Volume 73]. He had particularly liked the aliens since seeing *The Curse of Peladon* [1972 – see Volume 18] and reading the novelisation *Doctor Who and the Ice Warriors* (based on *The Ice Warriors* [1967 – see Volume 11]) and felt that their infrequent appearances allowed gaps to invent new elements of their mythology.

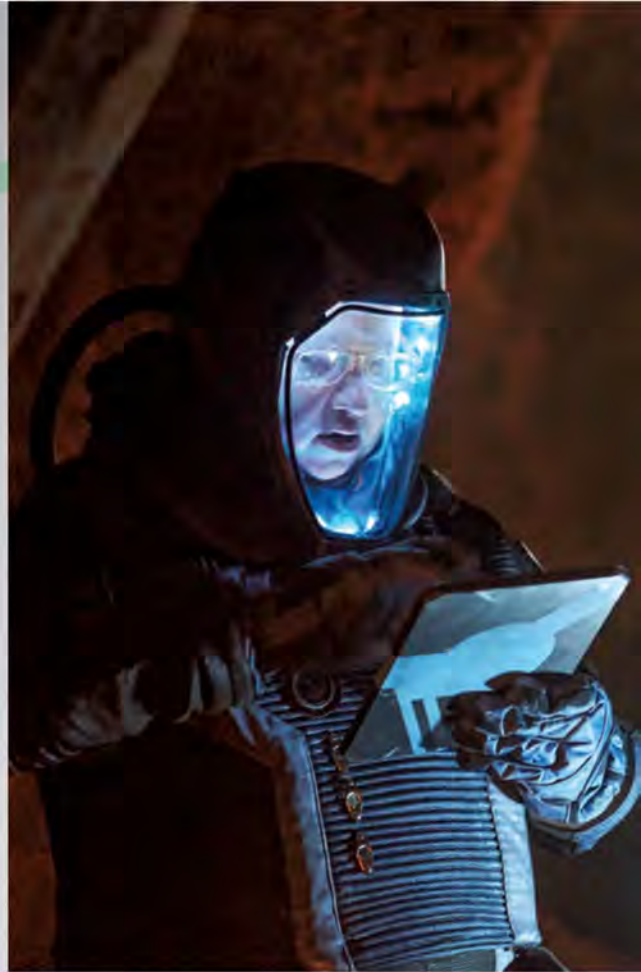
As a parting gift for his friend, Moffat agreed... despite feeling that the Martians were slow-moving and difficult to understand because of their hissing voices. The executive producer's agreement was dependent on the writer coming up with a fresh take on them. Gatiss offered a female Martian, a ruling Ice Queen, which captured Moffat's imagination.

**Right:**  
Nardole and the Doctor explore some Martian caves.

## Ice Warriors on Mars

Gatiss particularly wanted to write the first televised script to show the Ice Warriors on their home planet; he had been delighted when *The Waters of Mars* [2009 – see Volume 61] had shown that it was possible to create a Martian landscape by recording in a quarry and treating the picture to make it appear red. While in Morocco, Gatiss received a text from actor Ian McNeice who had first played Prime Minister Winston Churchill in his *Victory of the Daleks* [2010 – see Volume 63] episode; McNeice wondered if he could return to the series again, and so for a while Gatiss and Moffat considered a story where a Martian expedition burrowing into the planet discovered Churchill.

On Thursday 23 June 2016, the UK referendum concerning the European Union made Mark Gatiss consider setting his story on the planet Peladon; this had featured in *The Curse of Peladon*, a story



written in 1971 when there were plans for Britain to enter the European Economic Community (EEC) – paralleled by Peladon seeking membership of a Galactic Federation, one delegate of which was a Martian Lord. While Gatiss felt that a story about Peladon leaving the Federation would be topical, Moffat was concerned that a story set in tunnels lit by flaming torches was too similar to *The Eaters of Light* [2017 – see page 98] being developed by Rona Munro to precede the new Ice Warrior story.

Returning to the Martian setting, Gatiss developed the concept of the race's hives, which he had introduced in dialogue for his script *Robot of Sherwood* [2014 – see Volume 77]. This gave the story an atmosphere akin to a Hammer horror film such as 1959's *The Mummy*, which Moffat liked. However, it was also similar to *The Tomb of the Cybermen* [1967 – see Volume 10] (a human party finding the Cyber-race in hibernation on Telos), so it was decided



that the expedition on Mars should come from Victorian England – a period of history which Gatiss adored. This meant that Gatiss was unable to reuse *Cold War's* Grand Marshal Skaldak who had only been revived in 1983.

Gatiss drew upon elements from some of his favourite films: the 1959 version of *Journey to the Center of the Earth* based on Jules Verne's 1864 novel and the 1976 fantasy *At the Earth's Core* adapted from the 1914 novel by Edgar Rice Burroughs. Gatiss had in mind other scientific romances by Verne and Burroughs, plus works of other Victorian writers like HG Wells and Arthur Conan Doyle. The writer also had many different ideas for the pre-credits, revealing the hitherto unknown expedition to Mars; this was partly inspired by the opening of the 1964 movie *First Men in the Moon*, based on HG Wells' 1901 novel, where a contemporary United Nations Moon landing found evidence of an 1899 expedition. Gatiss

came up with the idea of the patriotic British phrase 'God save the Queen' being discovered on the Martian surface.

Originally, Gatiss considered setting the adventure under a glass dome on the Martian surface, but this was beyond the show's budget. He realised that his attempts to depict a Victorian settlement were akin to the presentation of the British in India shown in 1968's *Carry On... Up the Khyber*. Instead, he drew upon the 1964 war film *Zulu*, which depicted the Battle of Rorke's Drift between the Zulu nation and the British Army in January 1879.

In 2015, there had been media coverage concerning 90-year-old Ysanne Churchman and her part in a radio drama entitled *Dead Girls Tell No Tales*. This recounted how her character, Grace Archer, in the BBC Light Programme soap *The Archers* was killed off in September 1955, partly to detract from the launch of commercial television and also because she had asked for pay parity with male colleagues. Churchman had voiced the Galactic Federation delegate from Alpha Centauri in both the Peladon stories, and Gatiss was keen that she should return in a cameo role at his tale's conclusion.

Gatiss had been present in Morocco when Moffat had been developing audition pieces for companion Bill. Recalling how Moffat had commented of *Doctor Who* characters, "You can't pretend that people aren't aware of sci-fi," he planned to make Bill aware of genre films.

For the supporting characters, Gatiss drew upon the novels concerning Harry Flashman, a cowardly chap introduced in 1857's *Tom Brown's School Days* and then developed by George MacDonald Fraser as

### Connections: Knock on wood

▶ The Doctor again bemoans the fact that his sonic screwdriver has no setting for wood, a shortcoming which he first mentioned in *Silence in the Library/Forest of the Dead* [2008 – see Volume 59].



## Connections: Movie buffs

Bill makes reference to a number of films including the 1958 epic swashbuckler *The Vikings* starring Kirk Douglas and Tony Curtis, the 1984 science-fiction thriller *The Terminator* (in which an attempt was made to alter the present from the future) and the 1982 science-fiction horror *The Thing* (which featured underground tunnels near an Antarctic base). The Doctor is able to respond with a reference to the successful Disney animated fantasy *Frozen*.



Disney animated fantasy *Frozen*.

an adult in novels from 1969; 1999's *Flashman and the Tiger* gave Gatiss the euphemism "dancing the Newgate polka", referring to hangings staged at London's Newgate Prison from 1783 to 1868. *Flashman* inspired Captain Catchlove, named after trooper Edward Napoleon Buonaparte Catchlove, a diarist referred to in Stephanie Williams' 2011 book *Running the Show* about the British Empire. Gatiss saw Colonel Godsacre as "an Ian Hendry character", a morally weak man of the sort often played by the British actor; the character's name came from a tombstone which Gatiss saw in Dorset. The writer saw Jackdaw as like Bill Sykes from Charles

Dickens' 1837-9 serial *Oliver Twist*. Vincey was named after a character in *She*, H Rider Haggard's 1887 serial about the discovery of a lost civilisation.

Writing was underway when Gatiss visited the set of *Thin Ice* [2017 - see Volume 86] on Friday 5 August. Originally scheduled as the tenth episode of the 2017 series, Draft One of the Ice Warrior story was dated Tuesday 13 September for production in Block 6. The title, *The Empress of Mars* was ambiguous (referring to Bill, the Ice Queen or Queen Victoria) and aped the form of Burrough's John Carter books such as *The Gods of Mars* and *The Warlord of Mars*.

While the dialogue was close to the broadcast version, the script did not feature Nardole, nor Missy and the vault. At NASA Mission Control in 2017 were 'mission controller Knibbs (small, balding)' and Coolige 'female, 50s'. The Doctor's

psychic paper gave him authority from the President. After the opening titles, the first scene was the TARDIS materialising in the Martian tunnel; when the Doctor announced the date as 1881, Bill wondered if somebody had been messing around with time, like in the 1985 science-fiction film *Back to the Future*; "You'd like it, it's got guitars," she told the Doctor. Later when Bill referred to the 1982 science-fiction horror *The Thing*, the Doctor asked: "Is that the one where the little girl goes to see a wizard?" (as in the 1939 family fantasy *The Wizard of Oz*). When Bill fell, she found herself in a tunnel 'full of huge, sharp crystals, like something from *Journey to the Centre of the Earth*... a strange, honeycomb-like structure... carved out of the rock and is covered in the remains of a springy, membranous cell'. The lift door opened to reveal 'a figure in a bulky, elaborate and rather beautiful Victorian spacesuit, all brass dials and tubing with a helmet like a diver's, covered in snow'. Meanwhile, the Doctor encountered 'an Ice Warrior! The Skaldak version (from *Cold War*), a massive, armourplated monster, its scaly hide shimmering an iridescent green. This



**Right:**  
A Victorian tea party on Mars.



one is battered, though, as though it's seen much active service. One of its visor eyes has shattered, exposing a cobwebbed hollow socket.' The spacesuited figure unscrewed its helmet, revealing Neville Catchlove as 'a dashing young man with a waxed moustache'. The Doctor's greeting to the Ice Warrior was "all glory and honour". When Bill told Catchlove that she was here with the Doctor, the captain assumed she was one of the replacement medicos for the party; theirs had perished in the landing. He was confused that Mission Control at Tunbridge Wells had not sent word of new arrivals and introduced himself as "second in command of this harum-scarum expedition".

### Victorian tea party

Colonel Godsacre was 'a thin, pale, crumpled man in his 50s... dressed in the striking red uniform of the British Army though, like him, it has seen better days'. Using the psychic paper, the Doctor introduced himself as "Dr John Smith", an alias often adopted since *The Wheel in Space* [1968 - see Volume 12]. The base camp was 'a bizarre sight. A

Victorian tea party against a backdrop of red Martian rock... formal and starchy, table cloths, sandwiches. Like a monstrous butler, Friday the Ice Warrior is pouring tea... Catchlove is showing the Doctor a sepia photograph. Three spacesuited figures around a Union flag.' Catchlove explained that a third of Earth "is coloured in pink" and they had now claimed Mars in the name of the Queen Empress Victoria. Catchlove explained how they found Friday in a coma in one of the honeycombs and woke him with their digging; "Imagine this planet in a few decades' time, Miss Potts. Railways! Cities! Cricket pitches! A new frontier! All powered by black gold."

The Doctor realised that the group was mining coal with Friday's guidance, using 'a massive laser beam' which 'comes from the tip of a colossal brass and mahogany drilllike machine... the 'Gargantua'. It's reached by a fixed ladder and there's a redcoated soldier sitting at the controls.' Rubble was cleared by prisoners ('Indian, African, Chinese. Culled

**Above:**  
The Gargantua is primed and aimed.

### Connections: Cold reference

► The salutation, "By the moons I honour thee," used by the Doctor to Friday and Iraxxa is the same one which he had instructed Clara to use when addressing Grand Marshal Skaldak in *Cold War* [2013 - see Volume 73].



from all parts of the British Empire”) guarded by ‘red-coated, pith-helmeted soldiers’ led by the ‘fearsome mutton-chop-whiskered Sergeant Major Peach’. Jackdaw was a prisoner, as was Bing who planned escape; Catchlove explained these were convicted prisoners from the colonies who would rather face “transportation” than hanging. Godsacre drank from a hip flask with a shaking hand, but the Doctor declined. Catchlove told the Doctor that when he got home from South Africa in 1879 he was broke and assumed that the Doctor and Bill arrived in a skyship from Tunbridge Wells. Bill befriended Friday over the washing up but Catchlove forcibly brought her back to the meal; the captain was scornful of the Martian whom he treated like an animal, planning to place it in Regent’s Park Zoo.

**Right:**  
Iraxxa wakes  
from her  
slumber.

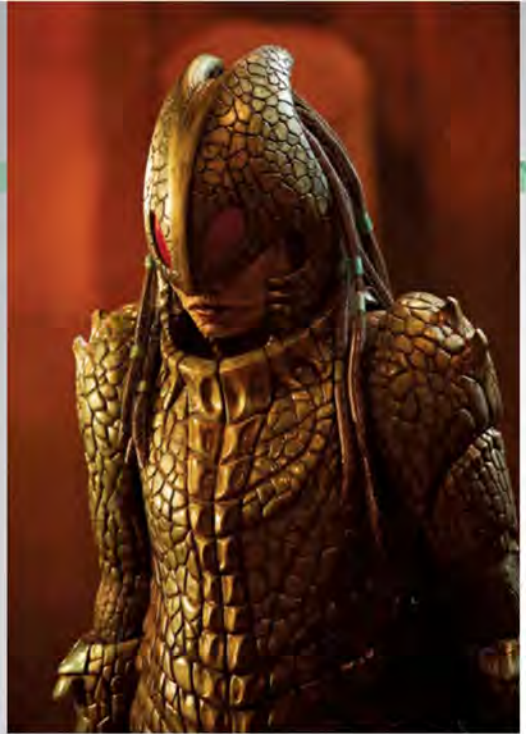
## The hive

**B**ill was allocated a tent (“just like Glastonbury. Without the mud”) and when the Doctor explained about the Ice Warriors’ biomechanical armour she exclaimed: “Shell suits!” Bill had read up on the Martians and their future attempted invasions in the TARDIS records. The cavern containing the hive was found: ‘rocks have been elaborately carved in weird alien designs... In the centre... is a bejewelled stone plinth and on it, the golden sarcophagus of a slender, noble figure in flowing carved robes. Her cruel, scaly mouth is carved in a snarl and her eyes invisible under the windows of a golden helmet.’ The Doctor identified the sarcophagus of an Ice Queen: “One of the ancient rulers of Mars.”

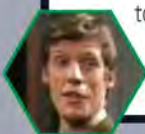
### Connections: Army acronym

► The acronym RHIP - indicating “rank has it privileges” - had previously been cited by Captain Yates

to Jo Grant in *Day of the Daleks* [1972 - see Volume 17].



In his tent, Godsacre looked at an ancient book, which he secreted when Catchlove entered. Catchlove believed the sarcophagus to be more valuable than the coal. Jackdaw and Bing drugged Peach and a young soldier called Vincey with soup while they stood guard on the hive. The Doctor warned Godsacre that Friday was pretending to locate coal while actually searching for his Queen. In the hive, Jackdaw was killed by ‘a three-clawed reptilian hand’ as the Queen revived. The next to encounter Iraxxa (‘as though a Crusader’s statue had got up and walked from its tomb... her armoured form glittering with gold’) was Bing: ‘Her sonic weapon fires and hits him. He bends horribly out of shape, bones cracking as he folds like a piece of origami.’ Friday entered the hive and honoured his Queen, and Vincey and Peach recovered as Iraxxa learnt that she had slept for a thousand years. The humans confronted Iraxxa and Friday with Catchlove opening fire as the Doctor attempted peace talks. During the retreat, Bill attempted to stop soldiers firing at Friday. Godsacre ordered Catchlove not to use the Gargantua; the captain forced the colonel to reveal his rope scar before imprisoning him with the Doctor and Bill.





In the hive, Iraxxa ‘crosses to the stone plinth where her “sarcophagus” once lay. She places her clawed hand against it and it fits neatly into a pre-formed shape. The plinth lights up... A vast glowing honeycomb-like structure begins to appear in the sheer rock face of the cavern... thousands and thousands of membrane-covered cells. And in each cell – an Ice Warrior!’ In the brig, the Doctor discussed Bill’s fondness for Friday who had tried to talk sense to Iraxxa. Godsacre revealed his desertion when facing the Zulus at Isandlwana; the rope snapped at his hanging, and how he was in a cell awaiting a second attempt when the Zulus attacked again. Returning to England, he was halfway through organising the Mars expedition when the drunken Catchlove arrived to blackmail him with a page from the prison ledger. Godsacre claimed his aims were “purely altruistic. To make Mars a second Earth.”

Following the initial attack when Catchlove turned the Gargantua on the

Martians, the colonel revealed an ancient book which he found in a cave in South Africa: “The words came alive in my brain, even as I turned each page.” “Ah. Yes. Books do that where I come from,” said the Doctor. “It’s linked directly to the Matrix on Gallifrey. When you read a Time Lord book, you can share minds with millions of others. Gauge their thoughts, their opinions... You should see the below the line comments, though. Horrible.” When the Doctor took the book, it started to glow, and he observed: “Thumbprint recognition... I seem to have been a careless old Time Lord. Leaving things lying about... *Intergalactic Engineering for Dummies*. I wondered where I’d left that.”

In the hive, ‘Iraxxa is surrounded by dozens of Ice Warriors. Close to her – so we can afford it! – two of the Friday-like versions.’ Iraxxa woke a team of miners from Phobos which burrowed through the red soil, revealing ‘a scaly, three-fingered green hand!’

**Below:**  
Godsacre and  
Catchlove  
take tea.



As the second attack began, the Doctor sat cross-legged in the cell, eyes closed with the book in his hands, “reaching out” and summoning Friday, whom he addressed by his real name: Vorka. Vorka was grateful that Bill saved his life, the Doctor used the Gargantua to stop the battle, Catchlove threatened Iraxxa with a knife to demand a skyship home, and Godsacre shot Catchlove.

In the TARDIS, the Doctor sent out his “round-robin email” to start the new Martian golden age before becoming founding members of the Galactic Federation. The response was ‘a high-pitched voice’ and a fuzzy monitor image cleared to reveal ‘a single, heavily lidded eye in a bulbous round green head’: Alpha Centauri. Godsacre was told that he would not be able to remember any of his adventure due to the Doctor’s carelessness altering history. “Next stop – Tunbridge Wells,” added Bill.

One aspect that Gatiss was convinced would be deleted was Alpha Centauri. However, Moffat was delighted by the appearance of the memorable character and determined to retain Centauri if possible.

By October, it was clear that Matt Lucas would be available for more appearances

as Nardole in each episode. With the series climax focusing on Missy’s change in character after release from her vault, these elements were inserted during redrafts.

The script was to be made alongside *The Lie of the Land* [2017 – see page 6] in Block 6 by director Wayne Yip and producer Nikki Wilson. Draft Two – dated Thursday 1 December – was entitled *Empress of Mars* and



**Right:**  
The Doctor returns to Mars.

introduced Nardole and Missy. Nardole inherited some of Bill’s dialogue in early scenes. After Bill’s fall, the Doctor’s glowing bracelet warned of something happening to the Vault; the Doctor instructed Nardole to go and check in the TARDIS and then come back using the “fast-return switch... Can’t miss it. It’s written in felt tip on a bit of tape”. This was referring to a key TARDIS control from *Inside the Spaceship* [1964 – see Volume 2]. While Nardole believed that the alarm was just a sensor fault or a cat getting eaten by the Vault, the Doctor angrily told him to go back. Catchlove was introduced as a ‘figure in a bulky and elaborate spacesuit, cannibalized from Martian tech’. All the material about the Tunbridge Wells mission, coal mining, the Time Lord, the Doctor and Bill mistaken for medicos and “Dr John Smith” was deleted. The psychic paper suggested that the travellers were aboard Friday’s skyship from South Africa which Godsacre and Catchlove discovered in the Isandlawana veldt.

Gargantua ‘has a cobbled together feel as if parts of a spaceship (perhaps its guns) have been reconditioned’. Godsacre’s plans now included “the playing fields of Mars!

## Connections: Victorian slang

► Vincey’s comment that he never wants to see anything dead again “in all my puff” uses slang for life akin to the speech made by an old crone in Victorian London in *The*

*Talons of Weng-Chiang* [1977 – see Volume 26].



Cricket matches inside palaces of crystal. A place where ideas and science can flourish." Godsacre now drank from a flask to calm his nerves. The Martian greeting of honour became "by the moons" and while imprisoned with the Doctor and Bill, Godsacre told them that everyone who knew of his desertion was "slaughtered by the Zulus" before he discovered Friday and the skyship. The story concluded with Godsacre remaining on Mars to rebuild the planet, after which a new scene in the Martian tunnel saw the TARDIS rematerialise: 'The TARDIS door creaks open, revealing... END CREDITS.'

## Diverse casting

**D**raft Three dated Monday 2 January 2017 saw Knibbs outlined as 'male, 30s' while at base camp the décor included 'a portrait of Queen Victoria (Pauline Collins version!)' in reference to the monarch's appearance in *Tooth and Claw* [2006 - see Volume 51]. References to Isandlawana and the 'skyship' were omitted. Catchlove explained to Bill how after the location of Friday's ship, the colonel found the captain and his "little rag-bag of men. Survivors of a Zulu raid." They threw in their lot with Godsacre and Friday rather than be pensioned off back in Britain. Bing was omitted along with the other convicts;

Jackdaw and Vincey became soldiers. A scene of Catchlove walking in on Godsacre in his tent unannounced and the Phobos miner material was dropped while the Alpha Centauri sequence was relocated to the Martian cavern.

When Mark Gatiss learnt about the "brilliant young black actor" Bayo Gbadosi cast as Vincey, he welcomed the diverse casting move but was concerned regarding historical accuracy of a non-white soldier in the Victorian army. Undertaking further research, he learnt about James Francis Durham, a Sudanese child born as

Mustapha who was found at the age of around 12 months by Captain Beauvoir de Lisle of the Durham Light Infantry on New Year's Day 1886 after the battle of Ginnis. Renamed by Sergeant Stuart, the orphan remained with the regiment, travelling with the DLI to India and Burma, enlisting in July 1899 as a boy soldier with a special dispensation from Queen Victoria.

Draft Four of *Empress of Mars* dated Monday 9 January was the Readthrough Draft. Jackdaw was now a 'jack-the-lad' while Vincey was 'of African birth'; dialogue about Peach finding Vincey as a child on

## Connections: Moon landing

▶ Bill makes reference to Neil Armstrong of NASA's *Apollo 11* being the first human to land on the Moon of on 20 July 1969, an event the Doctor had previously interfered with to defeat the Silents in *Day of the Moon* [2011 - see Volume 66].



**Left:** British Army soldier Vincey.



## Connections: Martian legends

▶ Visiting Mars in 2059, the Doctor had previously commented on the legends of the ancient Ice Warrior race and their empire in

*The Waters of Mars*

[2009 - see Volume 61].



the battlefield in the Sudan was also added. Jackdaw told Vincey that Catchlove had almost repaired Friday's ship rather than claiming to have studied how the Martian piloted the vessel on the last journey. Peach was killed at an early juncture, leaving Vincey to survive and remonstrate with Catchlove; however, when Vincey said

that he would see the officer reported for using a young soldier as a shield, the captain fatally knifed him. The Doctor no longer summoned Friday, who stated that his name was Vorka ("A warrior's name," said the Doctor). Catchlove revealed to Bill how he had lied about the spaceship being useless, and the student offered herself in place of Iraxxa as the captain's hostage – an action which impressed the empress.

At this juncture, it was decided to enhance Missy in the build up to the series climax – notably in *The Eaters of Light* and *Empress of Mars*. Since it was easier to start this with the Martian story, the episodes were transposed and *Empress of Mars* became the ninth episode.

Costume fittings for the three Ice Warriors were conducted by Millennium FX on the afternoon of Tuesday 10 January; the main supporting warrior was Jamie Hill who had also been appearing in *Extremis*, *The Pyramid at the End of the World* [both 2017 - see Volume 87] and *The Lie of the Land* as a Monk, along with Jason Barber and Sam Rush. The costume made in 2012 for *Cold War* was repaired and two new outfits made. Peter Capaldi,

Pearl Mackie and Matt Lucas also had costume fittings for the new episodes. The readthrough was conducted from 7pm on Wednesday 11 in room GF52 at the BBC's Roath Lock where the regulars had been recording in studio that day.

The readthrough was the only chance that Mark Gatiss had to see his script being performed because he was making the BBC One drama *Gunpowder* in Yorkshire. He was pleased to write for his friend Matt Lucas whom he first met at the 1996 Edinburgh Festival and worked with on *The Wind in the Willows* and *Little Britain*. Gatiss was also delighted to see a maquette of the Ice Queen being created by Millennium FX

### Right:

Colonel Godsacre and Captain Catchlove.





for Adele Lynch, whose television career included *The Bill*. Modelled on Lynch's body cast, Iraxxa's costume included a light fibreglass helmet with vac-formed eye lenses, silicone hair made from Cyberlox, a breastplate of rubber compound PT Flex, fibreglass hips, soft foam pincer hands, and foam leggings with hard-shell elements.

## Guest cast

Cast as Godsacre was Anthony Calf whose first TV work had been the *Doctor Who* story *The Visitation* [1982 – see Volume 35] in 1981, since when he had featured on series such as *Beau Geste*, *Holby City*, *New Tricks* and *Dracula* as well as recording the Big Finish Ice Warrior story *Frozen Time* in April 2007. Playing Catchlove was Ferdinand Kingsley whose television credits included *Victoria*. The imposing six-foot-seven actor and former puppeteer Richard Ashton played Friday, having appeared on television in *Don't Tell Father* and *The New Adventures of Robin Hood*. Glenn Speers, cast as Peach, had worked with Wayne Yip on *Misfits*; he was Northern Irish, as was Ian Beattie who featured as Ser Meryn Trant in *Game of Thrones* (with Mark Gatiss) and now played Jackdaw. At NASA, actor/director Ian Hughes (seen in *Torchwood: Miracle Day*) was Knibbs while Coolidge was Lesley Ewen seen in the US series *The Sentinel*.

The shooting script was issued on Thursday 19 January. The Mission Control sequence was no longer defined as 2017 and Bill's comments about *Back to the*

*Future* were swapped for *The Terminator*. The vault alarm was dropped and instead the Doctor sent Nardole back to the TARDIS for rescue equipment. Nardole's return to the university and the vault was a new addition, and Catchlove's recollection of meeting Godsacre was omitted along with Bill's attempts to save Friday's life during the first battle. The Doctor's moan about his sonic screwdriver being useless on wood was added and Vincey died during the attack rather than being knifed. Friday's real name was dropped. Bill no longer offered herself as a hostage in place of Iraxxa; instead it was the actions of Godsacre's surrender which impressed the Martian. The Doctor used hive equipment to send his "round-robin email" and at the conclusion Nardole returned with Missy. In terms of chronology, the Mission Control sequence was set at 19.00 on Night 1, with the TARDIS arriving on Mars at 16.00 on Day 2. Bill recovered from her fall at 16.05 and met Catchlove at 16.07. Bill and the Doctor were at base camp by 17.50 and helped with the washing up at 18.00 on Night 2 before entering the hive at 18.05. Jackdaw drugged Vincey and Peach at 19.30 and the first battle raged from 19.38 with the Doctor and Bill imprisoned at 19:41. Nardole used the vault intercom at 20.00 and the Doctor attempted to leave the brig at 20.46. The second attack was repelled by 21.15 and the third was underway at 21.18 with the prisoners escaping at 21.20. The Doctor sent his email at 23.00 before helping Godsacre with his message at 00.00 and the TARDIS materialised at 00.30.

Peter Capaldi had a spacesuit fitting on Monday 23 January, with Pearl Mackie and Matt Lucas having similar sessions on Wednesday 25, and Anthony Calf attended his fitting on the afternoon of Thursday 26. ■

**Left:**  
A "very stubborn Queen".

# Production

**M**ost of the first two weeks of the recording block were devoted to *The Lie of the Land*. Recording on *Empress of Mars* began on Friday 27 January. The *Doctor Who* Interactive duo Luke Baker and Marc Real were on hand when recording began on the NASA scenes from 8.30am in the Council Chamber of Cardiff's County Hall. After 4pm, the unit relocated to another Cardiff venue for *The Lie of*

*the Land*. Meanwhile, Bayo Gbadamosi attended a costume fitting and posed with Ornella Dormer as Alice for a photoshoot during the morning; Glenn Speers and Ferdinand Kingsley had costume fittings that afternoon.

Pink page script revisions were issued on Monday 30 January; Godsacre now offered his life to Iraxxa, explaining about how he had previously escaped execution. Work resumed on *Empress of Mars* on Tuesday 31, by which time Peter Capaldi's



'RECORDING ON EMPRESS OF MARS BEGAN  
ON FRIDAY 27 JANUARY.'

## Connections: Clever paper

The Doctor uses his psychic paper as first introduced in *The End of the World* [2005 - see Volume 48].



departure from *Doctor Who* had been announced in Jo Whitley's Radio 2 interview with the actor on Monday evening. Dan Walker and Louise Minchin covered the story on BBC One's *Breakfast*, and at 9am spoke to actor and *Doctor Who Magazine*

contributor Toby Hadoke. Martha Kearney chatted to former Doctor David Tennant about what it was like to leave the role at 1.25pm on Radio 4's *The World at One*, and BBC News spoke to Billie Piper who had played Rose in the series and said that it was time for a woman to take on the role of the Time Lord. *Doctor Who Magazine* editor Tom Spilsbury chatted to Anna Foster on Radio 5's *5 Live Drive* at 4.55pm and was then joined by fan Stuart Maisner to speak to Radio Kent's Dominic King at 5.30pm, as well as pre-recording a piece with critic Mike Ward for Conor Bradford of Radio Ulster to air on *Evening Extra* at 5.45pm.

"It's time to welcome back ssssome old friends," said Mark Gatiss in a 34" video from the BBC website on Tuesday 31, commenting that a new kind of Ice Warrior would appear in his latest script. This was the first main day on *Empress of Mars* with work at Redcliffe Caves, mine workings beneath the city of Bristol and previously used in July 2016 for the BBC Three spin-off series *Class*. Recording was scheduled from 8am to 6.30pm, following a 7.30am recce, and covered the TARDIS trio arriving in the Martian tunnel with the Interactive crew again on hand.

Blue rewrites issued on Wednesday 1 February covered the Doctor telling Bill that Nardole seemed to have taken the TARDIS. Work continued at Redcliffe Caves from 8am to 6.30pm,

completing the previous day's sequence plus the TARDIS departing with Nardole and later reappearing. Following this, Pearl Mackie was released for Additional Dialogue Recording (ADR) work, and then attended the *InStyle* EE BAFTA Rising Star Award party at The Ivy in London that evening. In the caves, work continued with the Doctor encountering Friday and Godsacre; to conceal the Ice Warriors' return, paperwork referred to them as 'Enemies', while Rhiannon Morrell and Francesca Bernardelle of Millennium FX transformed Richard Ashton into the Martian manservant. Because it was difficult for the Martian actors to hear inside their helmets - especially with the noise of small fans to keep the actors cool

**Right:**  
Some old friends return.







– the performers wore earpieces which relayed the sound on the set. In addition to BBC Interactive, Holly Stott-Penna and Nick Robertson of BBC Snapchat were also on set, recording material with a costumed Richard Ashton which was released later in the day as a 20" video.

Green revisions were issued on Thursday 2 February omitting some of the Doctor's explanation to Bill about the Martians and a scene in Godsacre's tent where the Doctor attempted to warn the party about the danger; replacing this were comments about Friday using the humans to find his Queen.

### Mud-dressed base camp

**B**ack from Bristol, cast and crew were in studio at Roath Lock for the standard schedule of 7.30am to 7pm on Thursday 2; the team was warned to take care with their footing on the mud-dressed base camp in Studio 4 which included a portrait of Queen Victoria based on Pauline Collins' portrayal in *Tooth and Claw*. The tea party, discussion of Friday's origins and washing-up were recorded; Mackie was back from London, but Lucas was now not required for the rest of the week.

*Doctor Who: The Fan Show* covered the Martians' return with a 2'21" visit to the Old *Doctor Who* Monsters' Home on Friday 3 February. Work in Studio 4 continued at the camp area with the washing up completed, Friday sensing he was not alone, alarms sounding and imprisonment in the brig by 6pm, after which the evening was devoted to *The Lie of the Land*.

Green revisions were issued on Monday 6 shortening Friday emerging into the brig. Monday 6 was a major publicity day with Capaldi and Mackie undertaking ADR at Cranc, then back at Roath Lock interviews with the Interactive team and a special *Radio Times* photocall posing with props teasing the forthcoming series in Studio 1 from 1.30pm; Mackie recorded her interview first in Studio 2 from 9am with Capaldi's scheduled for 5.30pm. Meanwhile in Studio 4, a start was made on the battle after the Martians ambushed Peach and Vincey. Richard Ashton now played a generic Ice Warrior, and the Millennium FX prosthetics team included Natasha Jiggins and Martina Sandelin who transformed Adele Lynch into Iraxxa as well as Jimmy Mann, Freya Hargreaves and Sarah Panigada in charge of the remaining Martians; Millennium FX also provided the crushed corpses of the Martians' victims. Crispin Layfield supervised stunt elements with Andrew Burford and James O'Daly playing soldiers involved in the action shots and armourer David Main monitoring firearm usage.

Neither Capaldi nor Mackie were required on Tuesday 7 when the ambush sequence was completed and a start made on the battle as Vincey met his fate. Mackie performed ADR work at Cranc, while in Studio 4

#### Left:

Director Wayne Yip takes a selfie with Peter Capaldi and Friday.

#### Connections: Robot name

➤ The NASA mission to Mars is called Valkyrie, the nickname of the R5 humanoid robot designed by the Johnson Space Center Engineering Directorate in 2013.



## EMPIRESS OF MARS



**Above:** Recording the wrath of the Ice Queen.

Layfield supervised more stuntwork for Burford and O'Daly. Capaldi and Mackie were back and Ashton played Friday again on Wednesday 8 when the previous day's work was completed and a start made on the episode's climax as the Doctor tried to change the Gargantuan's aim.

News that Danny Dyer of BBC One's soap *EastEnders* had hopes to play the next Doctor hit the media via routes such as the *Daily Star* on Thursday 9 February, while Kris Marshall (then leaving BBC One's *Death in Paradise*) was the bookmakers' favourite. Because of the previous Sunday's shoot, work for the week concluded

on Thursday 9 with the remainder of the episode's climax and a start on the brig scenes. Set visitors included writer Lucy Gannon and also the creative director of BBC Drama, Peter Capaldi's wife Elaine Collins.

A second unit shoot on Sunday 12 February did not require the regular cast. The

first part of the day was spent recording for *The Lie of the Land*, but from 2pm to 7pm work in Studio 4 covered Jackdaw offering the drugged soup to Peach and Vincey urging his thieving comrade to leave the hive.

Main unit work on Monday 13 February began with the Doctor, Bill and Godsacre crafting the message on the Martian surface... actually the car park adjacent to Studio 1 with a greenscreen erected behind the actors. Capaldi was then released to record material for a BBC Worldwide Showcase event in Liverpool that weekend with the Interactive team while Mackie had a costume fitting for the next recording block. Work in Studio 4's mines continued with blasting operations, the hive's discovery, pick-ups of the soldiers outside Godsacre's tent, and the start of Catchlove turning the Gargantua on Friday.

Shots of the Doctor calling from the brig window commenced recording in Studio 4 on Tuesday 14 February along with pick-up shots of Bill and Godsacre.

### Connections: Famous battle

► References are made to the Battle of Isandlwana, the first major encounter between the British

Empire and the Zulu nation on 22 January 1879.



The previous day's attack sequence was completed, after which Peter Capaldi and Pearl Mackie departed for a 1.30pm round table press event with representatives of magazines such as *SFX*, *Sci-Fi Now*, *Empire* and also *Doctor Who Magazine* represented by Emily Cook. Richard Ashton was a generic Martian for mine sequences where Catchlove checked the stockade and blasted the native species, with pick-ups of Vincey and Peach at the Gargantua's rear.

## The Martian hive

**R**ecording from 8am to 7.30pm on Wednesday 15 February saw a move to the Martian hive in Studio 3. Recording commenced with pick-up shots of Martians caught in the fire of the Gargantua, after which Ashton became Friday. Jackdaw's death was performed first, followed by Friday being reacquainted with Iraxxa. Crispin Layfield supervised stunt work with Troy Kenchington appearing as one of the soldiers. Meanwhile from 10.15am, Peter Capaldi was on the standing TARDIS set in Studio 4 recording material promoting the BBC Live Lesson *Doctor Who and the micro:bit* with the Interactive team. During the day, the guest cast posed for photos in Studio 2 and met the BBC Snapchat team. Capaldi then joined

the cast to make a start on the party entering the hive.

Matt Lucas received an honorary Doctor of Letters degree from the University of Bristol on Thursday 16 February while the trade paper *Broadcast* carried an interview with Steven Moffat about his impending departure from *Doctor*

*Who*. Meanwhile, recording in Studio 3, completed the previous day's scenes and started on the Doctor and Bill attempting to placate the Ice Queen. Layfield supervised stunt performer Jonny James as a soldier in the subsequent retreat.

On Friday 17, the crew aimed to complete material featuring Ferdinand Kingsley, Glenn Speers and Adele

Lynch. Work in Studio 3 continued with the Martian attack and the Doctor arranging contact with the future Federation.

By 3.15pm, Pearl Mackie was released for ADR work and Richard Ashton became a generic Martian to record hive material of Iraxxa with her warriors and greenscreen elements of Iraxxa emerging from the ground. After the weekend, on Monday 20 February work commenced on Studio 4's

### Connections: Equal rights

► Godsacre cannot believe that there would be a woman in the police force, the first woman police constable being Edith Smith, appointed in December 1915.



**Left:**  
Ice Queen  
Iraxxa.

# EMPRESS OF MAR



'THE ICE WARRIOR COSTUME MADE IN 2012 FOR COLD WAR WAS REPAIRED.'

TARDIS set with Matt Lucas rejoining the team. Scenes with the regulars at the start and end of the adventure were recorded first, with Michelle Gomez joining the cast for the final scene. A second camera picked up a shot of the Doctor in the brig while Pearl Mackie went for a make-up change to work on *The Lie of the Land*; meanwhile, scenes of Nardole alone in the TARDIS were completed before the team moved to Studio 1 to record material outside the vault for both *Empress of Mars* and *The Lie of the Land*. During the day, the set was visited by seriously ill youngsters whose lives were being brightened by the Starlight Children's Foundation.

## Meeting Catchlove

**T**uesday 21 was spent on location with *The Lie of the Land*, and two units were then at work on Wednesday 22. The main unit began the day with work on *The Lie of the Land* and an insert for *Oxygen* [2017 - see Volume 87] after which the group relocated to Studio 3 to record Bill alone in the Martian tunnel meeting Catchlove. Pearl Mackie also recorded pick-ups of Bill in the brig and



**Left:** Matt Lucas prepares to exit the TARDIS.

knocking the plate off the table. Richard Ashton performed pick-up shots of Friday in the brig and the greenscreen shots of the Martian emerging from the soil, after which he swapped masks to record further greenscreen shots of other Ice Warriors bursting from the soil, replication shots of the Martians in their hives, and inserts of the armoured aliens deflecting gunfire.

Thursday 23 February concluded the block, commencing with work in the TARDIS set for *The Eaters of Light* during which an insert of the scanner showing Mars was recorded for *Empress of Mars*. Pick-ups were recorded in Studio 3 through to 6.30pm with doubles performing shots such as Nardole holding his tablet and the gunshot by the Doctor's foot. A shot of a soldier transformed into a cube was also recorded. ■

### PRODUCTION

**Fri 27 Jan 17** Council Chamber, County Hall, Cardiff Bay, Cardiff (NASA Mission Control 2017)

**Tue 31 Jan 17** Redcliffe Caves, Redcliffe Way, Bristol (Martian Tunnel 1/The TARDIS)

**Wed 1 Feb 17** Redcliffe Caves (Martian Tunnel 1/The TARDIS/Martian Tunnel 2)

**Thu 2 Feb 17** BBC Roath Lock Studios: Studio 4 (Base Camp - Mine/Washing Up)

**Fri 3 Feb 17** BBC Roath Lock Studios: Studio 4 (Base Camp - Washing Up;

Godsacre's Tent; Brig)

**Mon 6 - Wed 8 Feb 17** BBC Roath Lock Studios: Studio 4 (Mine)

**Thu 9 Feb 17** BBC Roath Lock Studios: Studio 4 (Mine; Brig; Brig Door Window)

**Sun 12 Feb 17** BBC Roath Lock Studios: Studio 4 (Mine/Hive)

**Mon 13 Feb 17** BBC Roath Lock Studios: Ext Studio 1 (Mars); Studio 4 (Mine/Hive; Godsacre's Tent)

**Tue 14 Feb 17** BBC Roath Lock Studios: Studio 4 (Brig; Mine)

**Wed 15 Feb 17** BBC Roath Lock Studios: Studio 3 (Brig; Mine)


**Thu 16 Feb 17** BBC Roath Lock Studios: Studio 3 (Mine/Hive)

**Fri 17 Feb 17** BBC Roath Lock Studios: Studio 3 (Hive; Greenscreen Element)

**Mon 20 Feb 17** BBC Roath Lock Studios: Studio 4 (The TARDIS; Brig); Studio 1 (The Vault Door)

**Wed 22 Feb 17** BBC Roath Lock Studios: Studio 3 (Martian Tunnel 3/Lift; Brig; Kitchen Tent; Green Screen Element; Mine)

**Thu 23 Feb 17** BBC Roath Lock Studios: Studio 4 (The TARDIS); Studio 3 (Martian Tunnel 1; Martian Tunnel 2; Mine/Hive)



'THE DOCTOR TOLD BILL THAT  
THERE WEREN'T HUMANS ON MARS  
IN VICTORIAN TIMES.'

# Post-production

**P**ost-production work using CGI included the TARDIS' trip to Mars, the descent into the Martian tunnels, the TARDIS' departure, the rays of the Gargantua and Martian sonic weapons, the Martian surface, Iraxxa waking, and Alpha Centauri on the ancient comms system. At the Audio Suite in Moseley on Thursday 20 April, Ysanne Churchman recorded Alpha Centauri's dialogue after a gap of 43 years since working on *The Monster of Peladon* in early 1974. Murray Gold composed the show's incidental score.

By early May, the rough cut of *Empress of Mars* ran to an hour. The opening sequence was trimmed to a minimum to introduce the Ice Warriors as quickly as possible. Originally, after the Doctor remarked that Neil Armstrong was not quite the first man on the Moon, he asked Knibbs: "Tell us about Valkyrie." When Nardole appeared and admitted that Bill was the only human in their set-up, he added: "But it's like kids. Or dogs. You have to leave them with someone - or take them with you." "Hilarious," retorted Bill. "And we couldn't get a sitter so..." began Nardole as Knibbs cut across him. The Doctor's comment

about the “day out for the kids” was added in ADR. After Knibbs explained about Valkyrie’s mission, as the picture started to come in the Doctor asked him: “What are you hoping to find?” “Well, the new imaging system probes for evidence of microbial life,” explained the NASA expert. “Not little green men, then?” asked Bill. “No. If there was ever life on Mars, it was minute. And primitive,” laughed Coolidge, adding, as the dark strokes appeared on the screen, “We’ve seen dark streaks like this before. Mainly in the desert regions. We’re not sure what they are but they might be caused... by...” Her voice tailed off as she looked at the screen. “Primitive, you said,” remarked Bill, with Nardole adding, “Microbes,” as the message was revealed on the screen.

After the titles, in the TARDIS after the Doctor told Bill that there weren’t humans on Mars in Victorian times, she noted: “You’re doing that thing again.” “What thing?” asked the Time Lord. “Going frowny and Scottish,” said his student. “What do you mean?” he asked, and she explained: “You get like this. All

**Below:**  
Vincey  
visits the Ice  
Warriors’ hive.



Scottish and doomy.” “I don’t!” insisted her tutor. “Like it’s the end of the world,” added Bill. “Sometimes it is the end of the world,” observed the Doctor, passing Bill a helmet and asking, “Do I do it a lot? The frowny, Scottish thing?” “Little bit,” she replied. “Well. I’m sure this is all fine,” said the Doctor brightly, “Victorians on Mars. There’ll be a perfectly ordinary explanation. It’ll be fine.” “Really?” asked Bill. “NO! Of course not!” stormed the Doctor, “Whoever made that message they have no business being here.” “It turns all established history on its head, doesn’t it?” noted Nardole as he stood by the doors in his spacesuit, “Sounds like fun.” Extra narration from Nardole was added to cover this in ADR, lifting part of the Doctor’s speech from the next scene.

## Life on Mars

**A**fter the Doctor pondered who wrote a message on the surface of Mars, he added: “Anyway, the TARDIS registered multiple life forms below the surface. Seemed like the best place to look.” “God. Mars. MARS! This is amazing. MARS!” exclaimed Bill in excitement. “You’ve seen space before. Not used to it yet?” asked her tutor. “No,” said Bill gleefully, repeating: “MARS!” “Good,” said the Doctor in pleasure. “Never lose that wonder, Bill.” “Keeps you young, doesn’t it?” replied Bill, to which Nardole – consulting a small electronic tablet – added with reference to the Doctor: “Ish. Right then. Life on Mars... what have we got? Ooh! Lots of Bowie on shuffle”; this was a reference to David Bowie’s 1971 song *Life on Mars*?. “What else?” smiled the Doctor. “Loads of different life up here, wasn’t there? It’s really quite complicated,” said his valet. “Welcome to my universe,” said the Doctor as he launched into a catalogue





of Martian references relating to *Pyramids of Mars* [1975 – see Volume 24], *The Waters of Mars* and *The Ambassadors of Death* [1970 – see Volume 15]. “Mars has always been very busy. Osirans, the Flood, various Ambassadors...” “Ambassadors of what?” asked Bill. “Well, quite,” said Nardole. “And then there’s the indigenous population. There was a war here at some point. A very bad war,” observed the Doctor. “I’ve never heard of a good one,” remarked his student. “This was the worst kind, Bill,” explained the Doctor, “A civil war. It’s a terrible, recurring pattern on every world. People forgetting the most basic principle of existence. We have to learn to live together – or we’ll die together.”

Having seen the camp fire, when the Doctor said that he would be the first to remove his helmet, Bill agreed: “Ok, OK.” “No need for you to risk anything...” explained her tutor. “Listen, I’m not arguing,” said Bill. “Alien planet. Dangerous. Not a walk in the park. I get it.” It was now that Nardole removed his helmet. After the Doctor reprimanded his valet, Nardole wagged a finger at him, saying, “Ah-ah! Doomy!” and then,

turning to Bill, agreed, “I see what you mean now.” “Yes!” cheered Bill. “It’s never occurred to me before but now you’ve said it, yes...” said Nardole as Bill asked about the oxygen. After the Doctor said that the Martians were superb engineers, he added: “This mist might be a by-product of the oxygenation process.” When he felt things didn’t add up, Bill originally said: “You think maybe someone found an alien spaceship crashed on Earth? Like in *The Thing*... You haven’t even seen *The Thing*? I give up...” This was changed in ADR. When the Doctor told Nardole to go back to the TARDIS for equipment, the valet originally said: “You go. You know where everything is.” “Go!” insisted the Doctor. “I’ll just waste time looking through your sock drawer again...” pleaded the valet. “GO!” raged the Time Lord.

Nardole returning to the TARDIS originally came after Bill recovering in the tunnel; as he ran back, the valet mumbled: “Honestly. Up and down like a bride’s nightie...” This was followed by the Doctor running towards the sound of the TARDIS, a sequence intercut with Bill’s recovery and discovery of the lift; originally, Bill was

**Above:**  
Missy pilots  
the Doctor’s  
TARDIS.

confronted by the spacesuited figure before the Doctor saw the Martian. Before the Doctor faced the advancing Ice Warrior, the TARDIS was to be seen appearing in the Doctor's study (a shot which was never recorded as the set was no longer available), while inside the confused Nardole commented: "Oh. Well that wasn't supposed to happen..."

After the Doctor told the Martian that he had been an Honorary Guardian of the Tythonian Hive, he added: "And I mean you no harm. Will you speak?" After the confrontation with Godsacre, the next sequence was to have been at the base camp; the material with Nardole outside the vault originally came from far later in the episode. The camp was to have been established with a shot of the crashed ship in the snowstorm. When the colonel said that they had discovered an interplanetary vessel in the veldt, Bill commented quietly: "See! Like *The Thing!*" The Doctor shot her a look. When Catchlove explained how Friday had been named after the character in *Robinson Crusoe* (the 1719 novel by Daniel Defoe; in the 1964 science-fiction movie *Robinson Crusoe on Mars*, the shipwrecked astronaut also christened a Martian 'Friday'), he added: "Seemed like a wheeze. At the time." When Godsacre pulled at his stiff collar, Catchpole winked at the Doctor and explained: "The Colonel caught a Zulu bullet at the battle of Isandlwana,

didn't you, sir?" "Aches a bit in the damp, that's all. I don't like to talk about it," said the colonel. "Hero of the ruddy campaign, that's the truth," added Catchpole, "one of the very few to come out of that shambles with his skin still fitting tight..." "I don't like to talk about it," added the colonel, tersely. When the captain examined the psychic paper, he originally said: "So - according to this - you two were out in South Africa same as us, Doctor?" "Strictly as impartial observers, you understand," explained the Time Lord, as Catchpole commented that they had been on Friday's ship the whole time.

When the Gargantua was fired, Jackdaw sang the late nineteenth-century street ballad *She Was Poor, But She Was Honest* as popularised by music-hall star Billy Bennett in 1930: "It's the same the 'ole world over, it's the poor what gets the blame..." "Shut your noise, Jackdaw!" raged Peach. "It's the rich what gets the pleasure. Ain't it all a bleedin' shame..." continued the soldier quietly, defiantly burling down rocks at the Sergeant Major's feet. Meanwhile, Bill asked: "So you patched the spaceship back together and came here?" "Yes. I threw in my lot with the Colonel!" said Catchpole; this was replaced by a new speech from Catchpole about the creation of the Gargantua. After telling Vincey to look lively, Peach originally added: "Don't want to make me regret my Christian charity, do you?" "No, Sarge, 'Course not," said the soldier.

Back at base, the Doctor and Bill entered the kitchen tent where Friday

**Right:**  
The Empress  
of Mars.





was busy with the crockery. “D’you need a hand with the dishes? We’re really very good, aren’t we Bill?” said the Doctor, with Bill agreeing, “Yeah!” “Friday does not require help,” stated the Martian. “Happy to. Honestly. Though, er, he’s better at drying,” said the student, as the Doctor explained, “Yes. Don’t like the soapy water – makes my fingers go all crinkly.” As Bill washed and the Doctor dried, the Time Lord said: “Nice to be home I bet. Course it would have been better if they’d killed the fatted calf, so to speak. Rolled out the red planet carpet. But then you’re the last of your kind, aren’t you, according to the Colonel? So no one left to do the rolling.” “I am the last,” confirmed Friday. “How can you be sure?” asked the Doctor. “There was a war,” explained the Martian. “A great and terrible war. Friday saw much blood. Now all is gone. My world is dead.” “But weren’t you asleep? On your ship in stasis? Maybe there are others,” suggested the Time Lord. “Friday would feel the presence of others,” stated the reptile. “Friday is alone.” “Why d’you call yourself that?” asked the Doctor, “What’s your real name? An Ice Warrior would never let these

humans patronise him without a reason. You’re helping them dig. For what?” “Mars still has many riches,” said Friday. “Which you are happy to share,” observed the Doctor. “Why should not others benefit instead?” replied the Ice Warrior, leaving the tent. “Maybe he’s telling the truth,” suggested Bill. “Maybe,” pondered the Doctor. “Well, can’t we give him the benefit of the doubt? I mean just ‘cus he’s a big green monster...” began Bill. “D’you thinking I’m taking sides?” interrupted the Doctor, “I’m not taking sides. The universe is too complicated, too nuanced... things are never quite black and white. There are individual aliens just as there are individual humans. Different languages, accents, politics. Different times, different... loyalties.” When the Doctor told Bill that a Martian was at one with its carapace, he added: “How do I even begin to describe the complexity of their civilisation?” After Friday said he was tired and spent, he continued: “If I can help the humans start again, perhaps my life will not have been in vain. Is that so hard to believe... Doctor?” When one of the plates slipped from Bill’s hand, Friday quickly caught it with amazing speed... while outside the tent Peach arrived.

### The Ice Queen’s tomb

**I**n the hive, when the Doctor commented about his bad feeling concerning the Ice Queen’s tomb, Bill asked: “Doomy again?” “There might be lots to be doomy about,” commented her tutor. After the colonel ordered the cave guarded, Peach saluted. “Doctor – a word,” said Godsacre, drawing the Time Lord aside and asking, “What do you mean a hive?” “A complex of interconnecting stasis cells providing cryogenic life-support pre-determined according to the

**Left:**  
Investigating  
a mysterious  
message.

environmental conditions prevailing at the time of hibernation,” explained the Doctor. “These cells can then reactivate under specific circumstances, revivifying the life forms within.” “What the dickens are you on about?” asked the colonel to which Bill asked - with reference to the successful movie franchise - “Have you ever seen *The Mummy*?” The next scene was then Peach and Vincey on guard when Jackdaw approached. After Peach defined “RHIP”, Jackdaw said to Vincey: “Yeah. You had your dose of good fortune, son, when you was a nipper and the dear old Sergeant Major here plucked you off the battlefield.” “I knows it,” agreed the young soldier. “The Sudan’s loss is Her Majesty’s gain,” observed Peach, “Now look at you! A credit to the Empire! Shoulders back now, lad.” “Yes, Sarge,” said Vincey, straightening up. “How is the broth, Sarge? I must confess I ’as me doubts as to the quality of the bully beef,” asked Jackdaw. “Quite the comedian, ain’t you, Jackdaw?” asked the Sergeant Major. When Peach collapsed, Jackdaw originally explained that he had administered “just a little mickey finn from the infirmary”; this was changed in ADR.

**Right:**  
The Doctor tries to keep the peace.

## Fighting for the future

**A**fter Friday informed Iraxxa that they had slept for 5,000 years, he explained: “My ship crashed landed on the human world and I was forced to... co-operate.” There was then the sound of movement and the Martians saw Peach, staggering at the entrance and blowing his whistle to sound the alarm. “It seems we are about to have company,” remarked the Empress. It was after this that the scene of the Doctor and Bill talking to Godsacre and Catchlove in the colonel’s tent was originally placed, now with a new opening



line in which the Doctor refused to take sides. Catchlove’s comment that Mars was now part of the British Empire was added in ADR. The Doctor and Bill then heard the alarm bells outside.

When Godsacre saw the soldier’s corpse, Peach added: “There’s another over there, sah. Jackdaw. All squashed up like a Viennese squeeze-box! Seems our man Friday ain’t so friendly after all.” Catchlove examined Jackdaw’s corpse and noticed the leather pouch of jewels.

After the Doctor urged Iraxxa to listen to him and fight for the future rather than a dead past, Friday added: “He speaks wisely, Majesty. We must co-operate with the humans to find a new home...” After the lone soldier fired, the Doctor said: “Calm! Let’s keep calm, please!” Originally when Bill nudged Catchlove while he aimed the Gargantua at Friday, she shouted: “No! Don’t shoot him! For God’s sake.” The sequence then continued with Catchlove addressing his men; the comment about being about to go to war was added in ADR to bridge the insertion of a later

scene of Iraxxa. When Catchpole originally exposed Godsacre's neck, he commented: "Not the mark of a Zulu bullet, my boys!" Revealing the rope mark, the captain took a piece of paper from his tunic, saying: "I have all the evidence here, lads! Colonel Godsacre deserted his post in Isandlwana." After the Doctor warned Catchlove that the hive was active, he originally added: "What does it say on your tombstones? 'Not dead - only sleeping?'" this was altered in ADR. When Peach hesitated over the order to place the colonel in the brig, the captain told him: "Read that paper over. It's from the prison records. I think it'll satisfy you."

The scene of Iraxxa reactivating the hive originally came after the Doctor, Bill and Godsacre being placed in the brig, and was then followed by Nardole at the vault door. Catchpole's comments about being ready for "either" of the creatures was added in ADR. After the scene in the brig with the

prisoners, the next sequence in the mine opened with the soldiers at the stockade and Catchlove atop the Gargantua. There was the sound of stones from the collapsed entranceway as the rockfall was cleared by a sonic weapon and an Ice Warrior was revealed. "Well, well. There are more of the beggars," declared Catchlove, taking aim. "No, Catchlove - wait!" called the Doctor from the brig, but the captain fired, destroying the Martian. As a second warrior appeared and approached the drill, Catchlove declared: "Not so fast, my friend!" When the Martian was obliterated, the captain beamed: "My God, this is more like it! Gets the old claret pumping, what?" "Catchlove! This is senseless slaughter!" yelled the Doctor (a line transferred into the subsequent sequence), "Don't you see what she's doing? She's testing how manoeuvrable the laser is! You're doing exactly what she wants!" "Silence in the ranks!" ordered

**Below:**

The soldiers all aim their rifles.



the captain as a third warrior approached. "Come on, come - recharge!" spat Catchlove, thumping the controls, "Turn her, boys! Turn her!" In range, the Martian was destroyed. "Listen to me! You're all dead unless you listen to me!" called the Doctor as the captain laughed, "Just like bagging grouse, what?" Inside the brig, the Doctor turned away, disgusted: "Humans."

Back in the hive, Iraxxa was surrounded by her warriors, commenting: "As I suspected, the energy weapon is static and vulnerable." This continued with the scene of her saying that they would go on the offensive, which in turn was followed by Peach and Vincey in the mine. The dialogue from the soldiers as the Martians broke through the soil was added in dubbing, and after Vincey had said that he never wanted to see red again, he added "I just want to see... green." As the warrior advanced, Peach got a shot in, saying: "Shoot, lad, shoot! Aim for the mouth!" The line from Catchlove about the Martians getting behind them was added in ADR to open the next scene, and originally the machine was turned 180 degrees. As the machine turned, Vincey

**Below:**  
Behind bars  
again...



told the captain: "That Doctor was right, sir. They've worked out our weakness!" When Catchlove ordered his men to form ranks, the young soldier added: "Aim for the face, sir! Only bit of flesh showing. That's their weak spot." In editing, the end of the earlier sequence of Iraxxa activating the hives was inserted with a new line of dialogue; originally, the battle continued with Iraxxa pulling herself from the soil and ordering her troops to rise (moved into a later scene).

Watching at the cell window, the Doctor said: "It'll be a massacre. A massacre. I've got a plan. If I can only get out there..." As the Ice Warrior clawed through the ground, Bill immediately realised it was Friday. "You saved my life," said the Martian. "Time to return the favour," the Doctor told him. Meanwhile, the mine battle continued with Iraxxa sweeping towards the stockade with her troops, declaring: "There will be no more prattling about co-operation! We shall



repair the ship. And Mars shall rise again!” This was followed by Catchlove pulling Vincey in front of him to save his life. Before fleeing, he checked the jewels he had in his pocket.

## The Gargantua

The next sequence was Friday smashing open the brig. When Godacre declared his “blue funk”, the Doctor told him: “To be afraid is human, Godsacre. Admitting you’re afraid – and doing the right thing anyway – that’s true bravery.” “Not built for soldiering. I’m sorry,” said the colonel. “You can’t just leave us!” insisted Bill as Godsacre apologised and bolted. When Bill told the Doctor that he had a distraction, she asked Friday: “Will you help?” The Martian nodded. Meanwhile, Godsacre spotted the lift door and the Doctor scaled the Gargantua to angle the laser upwards, before Bill and Friday addressed Iraxxa.

When Bill said that they could stand together, she added: “Help each other out. What’s so wrong with that?”

When Catchlove grabbed Iraxxa and she exclaimed about him daring to touch her, the captain said: “Yes, m’dear. I do. I don’t know whether you have blue blood like dear old Victoria – or blasted green! You can still bleed.” When Catchlove said he needed a hand getting the ship off the ground, Bill said: “You said the ship wasn’t working.” “Ah well. I may have been telling a little white lie,” admitted the captain.

When Godsacre informed Iraxxa that he had executed Catchlove, he originally added: “I have some experience in the matter.” After Iraxxa told the colonel that his request would be considered, the Doctor said: “You know, Earth’s actually quite rubbish. Filthy place, constantly invaded. There’s a whole universe to explore – I can help with that.” “It will be considered,” the Ice Queen told him, turning back to Godsacre and asking, “You are ready?” “I think, ma’am, I’ve been ready for a long time,” said the colonel, composing himself and blessing the Queen. “Doctor, you have to stop this!” insisted Bill as the Doctor gestured to her to be quiet.

When the Doctor sent out his “round-robin email”, Iraxxa’s thanks was added in ADR. Explaining to Bill about the start of the Martian golden age, the Doctor continued: “They go on to be founding members of the Galactic Federation. Ushering in centuries of prosperity and peace.” “I love a happy ending,” said Bill. “Well...” began the Doctor. “Oh no. What?” asked Bill. “They’ll have their ups and downs like everyone else,” admitted her tutor. “And when the planet Peladon pulls out of the Federation to ‘take back control’... oh dear”; this was a reference to the events of *The Monster of Peladon*. ■

### Left:

The Doctor has words with Catchlove.

# Publicity

▶ Although the episode had been retitled *Empress of Mars* prior to production, some promotional material as late as April still referred to it as *The Empress of Mars*. On Friday 19 May, Mark Gatiss participated in a round table interview with the press in London, recorded *Doctor Who: The Fan Show* with Matt Lucas and Christel Dee at the Multichannel Studios in London, and then spoke to Jason Arnopp of *Doctor Who Magazine* at a pub in Islington. This chat formed the three-page episode preview in *Doctor Who Magazine* issue 513, published on Thursday 1 June; one of the two variant covers depicted Iraxxa.

- ▶ The first preview released on Sunday 4 June comprised a 34" extract of the Doctor preparing to confront Friday while Bill met the spacesuited figure.
- ▶ Patrick Mulkern chose *Empress of Mars* as one of *Radio Times' Saturday Choices* in the issue released on Tuesday 6 June, a shot of Iraxxa being juxtaposed with a feature about the first Ice Warrior played by Bernard Bresslaw which the listings magazine had printed in 1967. A shot of the Doctor confronting Friday topped the Saturday BBC One listings. On the same day, Mark Gatiss discussed Vincey's background while speaking at the Oxford Union.
- ▶ The trailer and confrontation with Iraxxa were shown when Mark Gatiss



appeared live on BBC One's *The One Show* from 7.10pm on Wednesday 7 June, chatting to hosts Matt Baker and Alex Jones. The earlier BBC website video of Gatiss was now reissued as a 39" item for the writer to introduce his episode. A further video of 1'27" on Thursday 8 saw Gatiss discussing his "parting gift" with further comments from Steven Moffat and some behind-the-scenes glimpses. Another 57" of the human party finding the Ice Queen's tomb formed the second preview clip released on Friday 9.

- ▶ BBC America offered the first part of *#AskDW with Mark Gatiss*, a 2'06" video response to earlier questions from viewers on Saturday 10 June in which the writer described his new adventure as "essentially *Zulu* with Ice Warriors".

Right: *Doctor Who Magazine's* cover for *Empress of Mars*.



# Broadcast

- ▶ “We’re going to the poles...” punned the BBC One continuity over the Oneness ident of bog snorkellers at Llanwrtyd Wells before the broadcast of *Empress of Mars* at 7.15pm on Saturday 10 June. As usual, the ‘Pure Drama’ BBC branding preceded the adventure.
- ▶ The broadcast straddled the end of ITV’s live coverage of a World Cup qualifying match between Scotland and England, the evening news and the start of a new youth talent show, *The Voice Kids*, at 7.45pm; *Doctor Who* emerged as the top-rated show of the day with over five million viewers. Over the closing credits, the announcer noted that the following Saturday’s episode would air in an earlier slot, promoted the two-part edition of the 2017 series being released on



DVD and Blu-ray, and also that Colin Baker could be heard as the Doctor in *Doctor Who: The Lost Stories* then being broadcast on BBC Radio 4extra.

- ▶ Following broadcast, a 1’33” on-set interview with Ferdinand Kingsley was released, with the actor citing *Blink* as his favourite *Doctor Who* episode. Also released was the 27’40” aftershow about *Empress of Mars*. Mark Gatiss recorded an interview with *Whovians* host Rove McManus for inclusion in the edition of the ABC2 series broadcast on Sunday 11 June; McManus was joined by Adam Richard, Steven ‘Bajo’ O’Donnell and comedians Celia Pacquola and Dave Callan, and the search for a new Doctor from ABC’s talent featured the station’s spiritual expert Kumi Taguchi. A 1’33” video from the BBC saw Peter Capaldi, Mark Gatiss and Steven Moffat nostalgically discussing

**Above:**  
The egocentric Catchlove takes command.

**Left:**  
The Doctor enters the vault.



**Above:**  
Can Catchlove win against the Ice Warriors?

Alpha Centauri. *The Daily Telegraph* presented a piece by Camilla Turner drawing upon Gatiss' comments on Vincey's historical context. BBC America released the second, 2'17" part of #AskDW with Mark Gatiss as well as a 1'07" *Doctor Who Closer Look* at the Martian adventure with comments from Moffat and Capaldi.

► *Empress of Mars* was repeated at 3.20am on Saturday 17 June (deferred 10 minutes because of *Newsnight*) with an audience of around 170,000 tuning

in for the signed broadcast on BBC Two. The deleted scene of Bill and the Doctor helping Friday wash up was shown by BBC America as *Individual Aliens* during *Doctor Who Finale Day* on Saturday 1 July.

► 'A marvellous parting shot' was how Graham Kibble-White described 'Mark Gatiss' nostalgic offering' in *Doctor Who Magazine*, referring to the writer's suggestion that this would be his final script for the series which he loved so much: *Doctor Who*.

## ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
<b>Empress of Mars</b>	Saturday 10 June 2017	7.15pm-8.00pm	BBC One	43'46"	5.02M (23rd)	83

## REPEAT TRANSMISSION

<b>Empress of Mars</b>	Saturday 17 June 2017	3.20am-4.05am <sup>1</sup>	BBC Two	43'46"	0.17M (-)	-
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<sup>1</sup> BBC Two. Signed repeat. Scheduled for 3.10am-3.55am

# Merchandise

**T**he DVD and Blu-ray set *Doctor Who: Series 10: Part 2* from BBC Worldwide on Monday 24 July 2017 included both *Empress of Mars* and also a 2'12" *Inside Look – Empress of Mars* which offered comments from Peter Capaldi, Pearl Mackie and Steven Moffat.

The episode was also included on *Doctor Who: The Complete Series 10* released on DVD and Blu-ray on Monday 13 November, along with the *Inside Look* item, the missing scene 17, and the corresponding aftershow edition of *Doctor Who: The Fan Show*.

A Blu-ray Steelbook edition of the box set was also available, exclusive to Amazon UK, with artwork by Alice X Zhang.

Issue 114 of Eaglemoss' *Doctor Who Figurine Collection*, published in December 2017, came with a figurine of Ice Queen Iraxxa.

In early 2018, Warlord Games released an *Empress of Mars* miniatures set as part of its *Into the Time Vortex/Exterminate!* tabletop games line. The set featured unpainted miniatures of Iraxxa and Friday, the latter with smashed eye-lens and holding

a teapot and dish. ■



**Left:** Behind the scenes on the DVD extras.



**Far left:** Eaglemoss' figurine of Ice Queen Iraxxa.



# Cast and credits

## CAST

**Peter Capaldi** ..... The Doctor  
**Pearl Mackie** ..... Bill<sup>1</sup>  
 and  
**Matt Lucas** ..... Nardole  
 with  
**Michelle Gomez** ..... Missy  
**Anthony Calf** ..... Godsacre  
**Ferdinand Kingsley** ..... Catchlove  
**Richard Ashton** ..... Friday  
**Adele Lynch** ..... Iraxxa  
**Glenn Speers** ..... Sergeant Major Peach  
**Ian Beattie** ..... Jackdaw  
**Bayo Gbadamosi** ..... Vincey  
**Ian Hughes** ..... Knibbs  
**Lesley Ewen** ..... Coolidge  
**Ysanne Churchman** ..... Voice of Alpha Centauri<sup>2</sup>

**Below:**  
 Matt Lucas and Peter Capaldi spacesuited and set for the next scene.

<sup>1</sup> Billed as Bill Potts in *Radio Times*

<sup>2</sup> Not credited in *Radio Times*

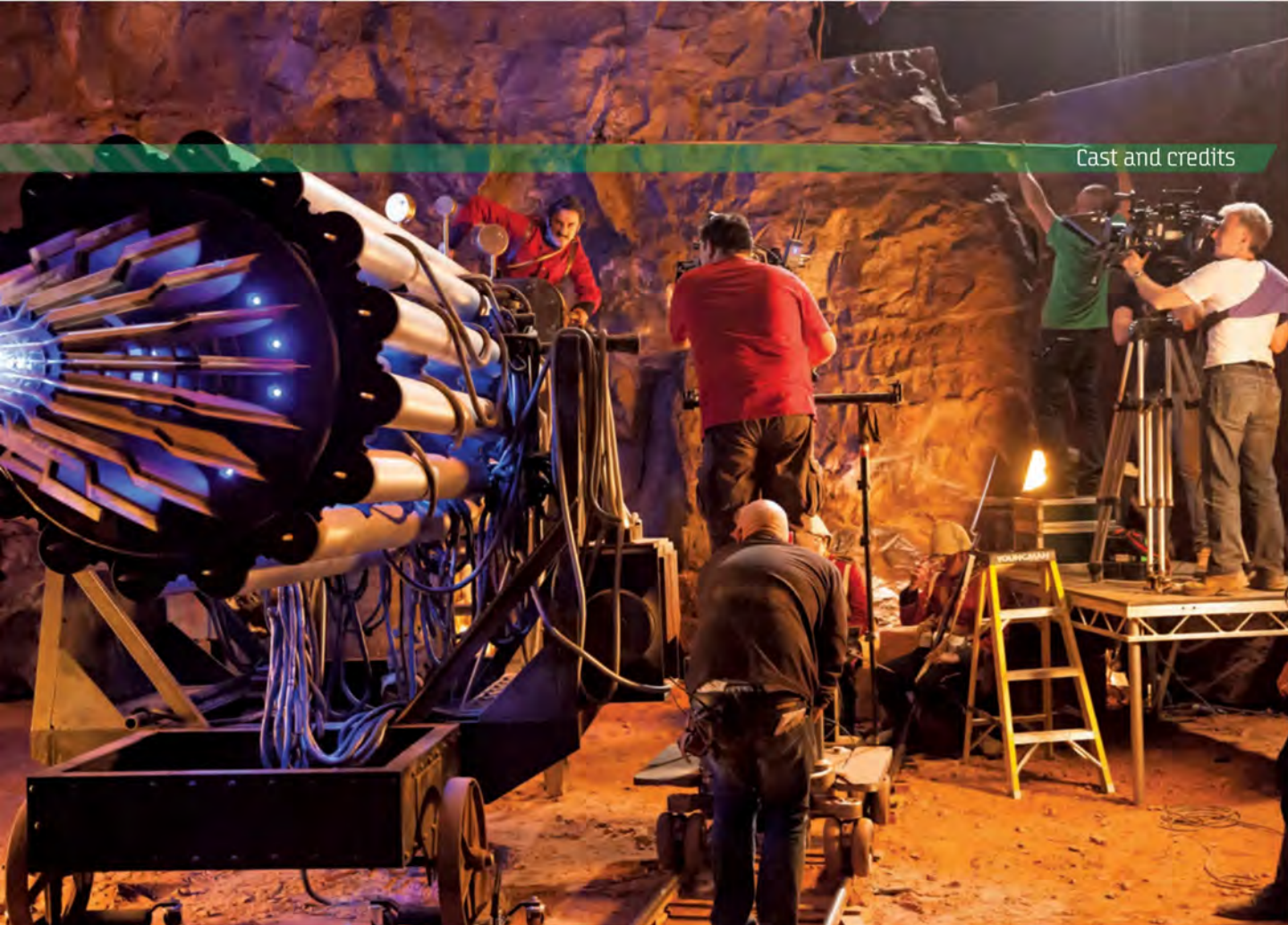


## UNCREDITED

**Ying Quin, Marie Man, Samantha Davies, Karen Poolman, Anne Lyken-Garrner, Ayaisha Griffith, Wanda O'Connor, Lee Innocent, Morgan Roberts, Geraint Evans, Mike Wendell, Angus Brown, Jerry Wilson, Everett Welch, Adrian Miles Rosser, Darius Mortazavi** ..... Reporters  
**Beverly Evans, Pam Glover, Neil Cox, William Moore** ..... NASA Scientists  
**Unknown** ..... Double for Nardole  
**Unknown** ..... Foot Double for The Doctor  
**Liam Casey, Neil Cox, Jamie Angell, Charlie Akin, Reid Anderson, Simon Buck, Darren Swain, David Cromarty** ..... Soldiers  
**Adam Bentley, Matthew Rohman** .....  
 ..... Soldiers Who Take The Doctor + Bill  
**Arron Highley, Simon Challis** .....  
 ..... Peach's Soldiers  
**Troy Kenchington, Jonny James, Andrew Burford, James O'Daly** ..... Stunt Soldiers  
**Ornella Dormer** ..... Alice  
**Richard Ashton, Jamie Hill, Jason Barber** .....  
 ..... Ice Warriors

## CREDITS

Written by Mark Gatiss  
 Produced by Nikki Wilson  
 Directed by Wayne Yip  
 Stunt Coordinator: Crispin Layfield  
 Stunt Performers: Troy Kenchington,  
 Andrew Burford, James O'Daly, Jonny James  
 1st Assistant Directors: Marios Hamboulides,  
 Sarah Davies [uncredited: Simon Morris,  
 Christopher J Thomas]  
 2nd Assistant Director: James DeHaviland  
 [2nd unit: Delmi Thomas]  
 3rd Assistant Director: Christopher J Thomas  
 [uncredited: Rhun Ilewlyn, Lauren Pate]



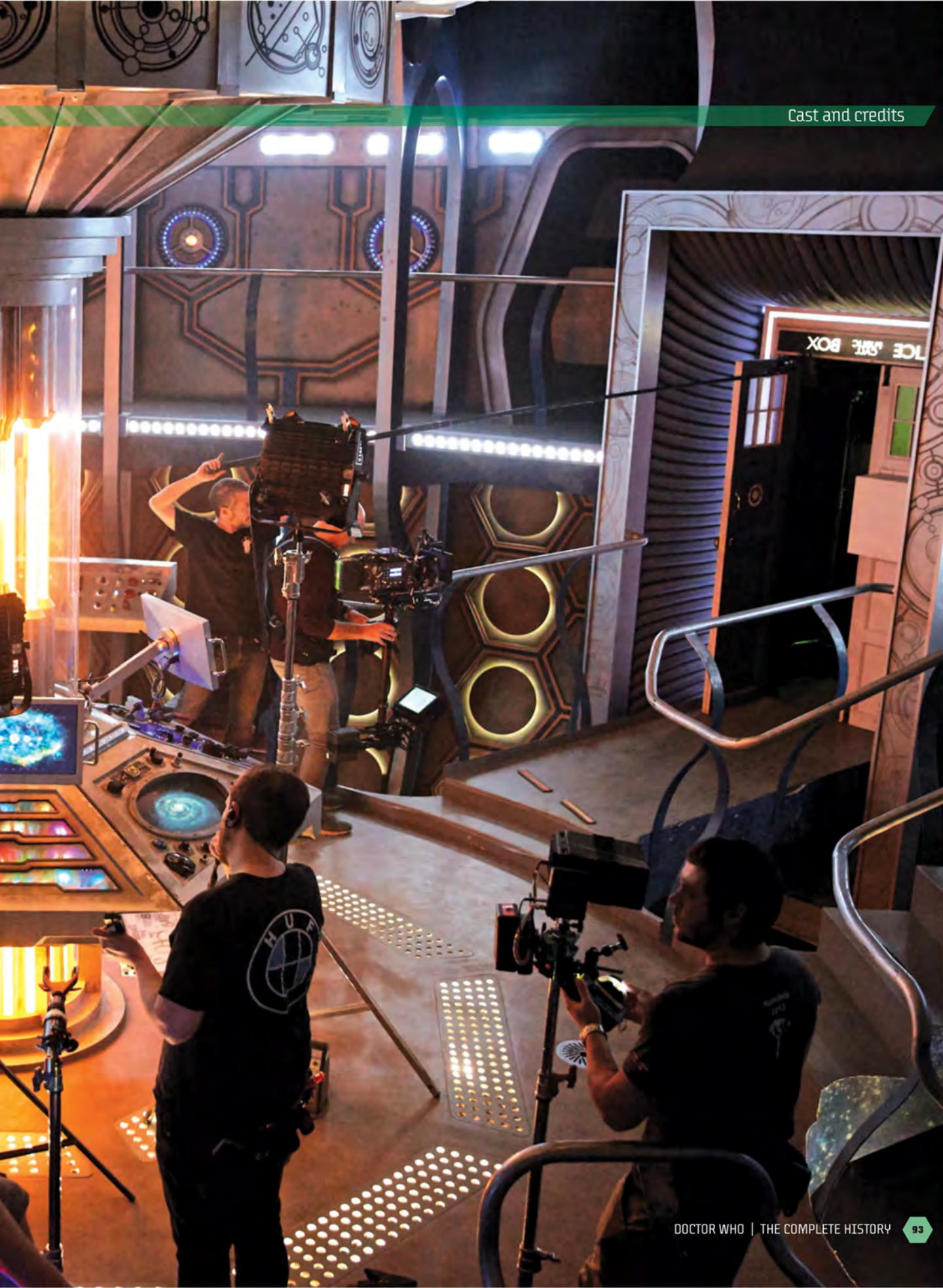
Assistant Directors: Rhun Ilewelyn, Lauren Pate  
 [uncredited: Ruby Jennick, Kieran Hayhow, Ella Mair Roberts, Cat Oswald, Ella Morgan, Alyn Luker; 2nd unit: Ben Davenport]  
 Unit Drivers: Sean Evans, Paul Watkins  
 [uncredited: Jolyon Davey, Graham Huxtable, Dave Purnell, Brian Simkin, Darren Davies, Kevin Tucker, Owen Davies]  
 Location Manager: Nicky James  
 Unit Manager: Beccy Jones  
 Production Manager: Adam Knopf  
 Production Coordinator: Sandra Cosfeld  
 Assistant Production Coordinator: Nicola Chance  
 Production Assistants: Virginia Bonet, Ruby Jennick, Jamie Shaw  
 Assistant Accountant: Matthew Fisher  
 Art Department Accountant: Bethan Griffiths  
 Script Supervisor: Nicki Coles  
 [uncredited: Lucy Noble, Heulwen Jones]  
 Script Executive: Lindsey Alford  
 Script Editor: Nick Lambon  
 Assistant Script Editor: Emma Genders

Camera Operator: Mark McQuoid  
 [Steadicam: Alf Tramontin, Gareth Hughes; 2nd camera: Ed Clark]  
 Focus Pullers: Jonathan Vidgen, Elhein De Wet  
 [2nd unit: Steve Rees]  
 Camera Assistants: Gethin Williams, Drew Marsden, Dan Patounas  
 Grip: John Robinson [2nd unit: Gary Sheppard]  
 Assistant Grip: Sean Cronin  
 [uncredited: Elliot Sebestyen-Regan; 2nd unit: Jack Metcalfe]  
 Sound Maintenance Engineers: Tam Shoring, Christopher Goding [2nd unit: Joe Malone]  
 Gaffer: Mark Hutchings [2nd unit: Gawain Nash]  
 Best Boy: Andy Gardiner  
 Electricians: Gawain Nash, Gareth Sheldon, Bob Milton, Sion Davies, Andrew Williams  
 [2nd unit: , Tony Prendergast, Joe Deacon, Mike Sherno]  
 Supervising Art Directors: Paul Spriggs, Dafydd Shurmer  
 Art Director: Tim Overson [2nd unit: Nick Murray]

**Above:**  
 Recording on  
 the Red Planet.

'MICHELLE GOMEZ JOINED THE CAST FOR THE FINAL SCENE.'







**Above:**

The soldiers are on standby to shoot.

Standby Art Director: Nick Murray  
 [uncredited: Anwen Haf]  
 Set Decorator: Adrian Anscombe  
 Production Buyer: Jen Saguaro  
 Prop Buyers: Jo Pearce, Charlotte Lailey de Ville  
 Draughtperson: Matt Sanders  
 Storyboard Artist: Mike Collins  
 Prop Master: Paul Smith  
 Props Chargehand: Kyle Belmont  
 Standby Props: Matt Ireland, Jonathan Barclay  
 [2nd unit: Matt Watts, Ryan Milton]  
 Prop Hands: Scott Howe, Nigel Magni, Matt Watts  
 Storeman: Jamie Southcott  
 Concept Artist: Sam Lamont  
 Graphic Artist: Lawrence Hearn  
 Graphics Assistant: Jack Bowes  
 Standby Carpenter: Paul Jones  
 [2nd unit: Phil Pritchard]  
 Rigging: Shadow Scaffolding  
 Standby Rigger: Colin Toms  
 [2nd unit: Thomas Williams]  
 Practical Electricians: Callum Alexander,  
 Austin Curtis  
 Props Driver: Gareth Fox

Construction Manager: Terry Horle  
 Construction Chargehand: Dean Tucker  
 Chargehand Carpenter: John Sinnott  
 Carpenters: Tim Burke, Keith Richards, Matt Ferry,  
 Campbell Frazer, Chris Daniels, Joe Painter,  
 George Rees, Alan Jones, Dan Berrow,  
 Mike Venables, Tom Berrow  
 Construction Driver: Jonathan Tylke  
 Construction Labourer: Jason Tylke  
 Head Scenic Artist: Clive Clarke  
 Painters: Steve Nelms, John Nelms, Paul Murray,  
 Debby McShane  
 Model Makers: Alan Hardy, Jamie Thomas  
 Assistant Costume Designer: Zoe Howerska  
 Costume Supervisor: Kat Willis  
 Costume Assistants: Rebecca Cunningham,  
 Leila Headon, Jenny Tindle  
 [uncredited: Gayle Woodsend, Beth Johnson,  
 Emily Dawson; 2nd unit: Edwina Jones]  
 Make-up Supervisor: James Spinks  
 Make-up Artists: Megan Bowes, Lolly Goodship  
 [uncredited: Cathy Davies, Linda Corr,  
 Meinir Jones-Lewis, Norma Webb]  
 Unit Medic: Glyn Evans





Ice Warriors & Alpha Centauri created by  
 Brian Hayles  
 Casting Director: Andy Pryor CDG  
 Head of Production: Gordon Ronald  
 Production Executive: Tracie Simpson  
 Post Production Supervisor: Samantha Price  
 Production Accountant: Simon Wheeler  
 Sound Recordist: Deian Llŷr Humphreys  
 Costume Designer: Hayley Nebauer  
 Make-up Designer: Barbara Southcott  
 Music: Murray Gold  
 Visual Effects: Milk, BBC Wales VFX  
 Special Effects: Real SFX  
 Special Creature Effects & Prosthetics:  
 Millennium FX  
 Editor: Edel McDonnell  
 Production Designer: Michael Pickwood  
 Director of Photography: Stuart Biddlecombe  
 Line Producer: Steffan Morris  
 Executive Producers: Steven Moffat, Brian Minchin  
 BBC Studios  
 Cymru Wales  
[bbc.co.uk/doctorwho](http://bbc.co.uk/doctorwho)  
 © BBC 2017  
 albert+ sustainable production

**Below:**

Bayo Gbadamosi is in position for Vincey's next scene in the hive.

Casting Associate: Ri McDaid-Wren  
 Casting Assistant: Louis Constantine  
 Business Affairs Executive: Carol Griggs  
 Assistant Editors: Becky Trotman, David Davies  
 VFX Editor: Dan Rawlings  
 Post Production Coordinator: Hannah Jones  
 Dubbing Mixers: Mark Ferda, Darran Clement  
 ADR Editor: Matthew Cox  
 Dialogue Editor: Helen Dickson  
 Sound Effects Editor: Harry Barnes  
 Foley Editor: Simon Clement  
 Foley Artist: Julie Ankerson  
 Titles: BBC Wales Graphics  
 Title Concept: Billy Hanshaw  
 Online Editor: Geraint Pari Huws  
 Assistant Online Editor: Christine Kelly  
 Colourist: Chris Rogers  
 Music Conducted & Orchestrated By Alastair King  
 Music Mixed By Jake Jackson  
 Music Recorded By Gerry O'Riordan  
 Music Score Assistant: Jack Sugden  
 Original Theme Music: Ron Grainer  
 With Thanks to The BBC National  
 Orchestra of Wales



# Profile

## YSANNE CHURCHMAN

Alpha Centauri

**B**orn Isabel Ann Churchman on 14 May 1925 in Sutton Coldfield, Ysanne's parents were actors Andrew Churchman and Gladys Dale.

Entering the family line, at 11 her readings won second prize in the Amateur Juniors section of the Shakespeare Society awards. After Bromley High School, she trained as a dancer at the Cone-Ripman College in Tring, Hertfordshire and was working on stage by 1937.

She made her radio début pre-war in *Children's Hour* on 9 June 1938, her first TV appearance coming soon after in *Gallows Glorious*, staged live on 8 July 1939.

By 1942, aged just 17, she was with Perth Rep in *Babes in the Wood*. Her role in *Third Time Lucky* in 1943 prompted *The Stage* to note her "charming voice". Further wartime theatre included *Blithe Spirit* (1943, Huddersfield Royal) and a production of *Craven House* (1946, Park Theatre, Eastbourne/New Theatre Northampton).

She returned to BBC radio in 1947, becoming a regular serial reader on *Woman's Hour* (from 1947) and *Mid-Morning Story* (from 1948), while dramas included Kafka's *The Trial* (1950) and *Craven House* (1950).

She made several TV appearances too, including *Spring, 1600* (1949), *The Poltergeist* (1950) and *The Lighter Side* (1951). She played Ruth in *The Railway Children*, both in 1951 and a 1957 remake.

Churchman married BBC broadcasting engineer Tony Pilgrim in London in 1951, but they soon resettled in Moseley,



Birmingham, where Ysanne was recording BBC radio soap *The Archers*.

Appearing as Grace Archer (née Fairbrother) from February 1952 brought Churchman great fame. Grace was however killed in a stable fire on 22 September 1955, to the dismay of 20 million listeners, with the BBC switchboard jammed for 48 hours by angry fans. Churchman had been axed by producer Godfrey Baseley after requesting equal pay for women cast members and that supporting performers earn Equity rates.

With Grace killed off deliberately on the night ITV launched in London, ironically Churchman went on to lucrative work voicing commercials on ITV.

Further BBC radio work included Annette Tremayne in radio soap *Mrs Dale's Diary* (1959) and she even returned to *The Archers*, as Mary Pound, for many years from 1971.

Television voice work included Roberta Leigh puppet series *Sara and Hoppity* (1962/3) and *Space Patrol* (1966-8) playing

leading roles Marla and Cassie. She voiced a Nanny heard over an intercom in *Thirty-Minute Theatre* play *Whispers* (1970) and a radio announcer in *Artemis 81* (1981). She also performed voice duties on the English language version of movie *The Twelve Tasks of Asterix* (1976).

A number of TV appearances in the flesh came in supporting roles including *Pitfall* (1956), *Maggie* (1964), *Crossroads* (1964), *Swizzlewick* (1964), *Story Parade: The Unbearable Bassington* (1965), *United!* (1966), *Rainbow City* (1967), *Z Cars* (1968), *Sherlock Holmes* (1968) and *Softly, Softly* (1966/8/9/73).

The 1970s brought further TV acting roles in *Play for Today* entries *When the Bough Breaks* and *Skin Deep* (both 1971), plus *A Man in the Zoo* (1975), *Madame Bovary* (1975), *Beasts play Special Offer* (1976), *Parosi* (1977/8), *1990* (1978), *People Like Us* (1978), *Whodunnit?* (1978) and *Shoestring* (1979).

1980s roles included *We, the Accused* (1980), *Ghost in the Water* (1982), *Kelly Monteith* (1983) and *Amy* (1984).

She first played Alpha Centauri in *The Curse of Peladon* [1972 - see Volume 18], followed by sequel *The Monster of Peladon*



[1974 - see Volume 21]. Churchman contributed various spider voices to the following story *Planet of the Spiders* [1974 - see Volume 21].

Barry Letts and Terrance Dicks later cast her as Mouse in their TV production of *Alice in Wonderland* (1986).

Another fantasy contribution came as computer voice Soo in science-fiction plays *The Flipside of Dominick Hide* (1980) and *Another Flip for Dominick* (1982).

Latter TV work included *ScreenPlay: Starlings* (1988), *Lipstick on Your Collar* (1993) and *Oliver Twist* (1999) before retiring at the end of the decade.

The 60th anniversary of Churchman's memorable departure from *The Archers* was marked in the Radio 4 drama *Dead Girls Tell No Tales* (2015), a dramatisation of behind-the-scenes events surrounding Grace Archer's death. Churchman was played in the drama by Eleanor Tomlinson, while Simon Russell Beale played Godfrey Baseley. In the closing minutes, Churchman appeared as herself, outlining her career fortunes following *The Archers*.

*Empress of Mars* saw her reprise Alpha Centauri aged 91, a mere 43 years after her last contribution. ■

**Above:**

Churchman voiced Alpha Centauri in *The Curse of Peladon*.

**Left:**

Ysanne Churchman played Grace Archer in *The Archers* from 1952-6.





# THE EATERS OF LIGHT

▶ STORY 274

Why did the Ninth Legion of the Roman Army vanish? Bill has a theory and persuades the Doctor to travel to ancient Scotland. There they find creatures lurking in the shadows, and a portal to another dimension...





# Introduction

**G**iven the choice, would you prefer to travel forwards or backwards in time? These days, *Doctor Who*'s journeys into the past tend to be in a minority. It is, nevertheless, a great opportunity for the Doctor's companions to see parts of history that fascinate them. Back in the first series, history teacher Barbara Wright was delighted that the TARDIS took her to the time of *The Aztecs* [1964 – see Volume 2]. Clara, missing the point somewhat, asked if she could meet Robin Hood in *Robot of Sherwood* [2014 – see Volume 77]. *The Eaters of Light* was Bill's turn, travelling back to meet her own favourite historical figures – the Ninth Legion, Roman soldiers who mysteriously vanished in second-century Scotland.

The Doctor has, of course, been to Roman times before, but as far as we know he's only really encountered a legion of Roman soldiers once – those abducted by the War Lord's people to participate in the War Games in the Second Doctor's final story [1969 – see Volume 14]. He met some Romans in *The Pandorica Opens/The Big Bang* [2010 – see Volume 66] but they turned out to be 'plastic duplicates' based on a book in Amy Pond's bedroom.

Obviously, Bill did catch up with the Romans, and discovered she wasn't quite the expert she thought she was. She also met the Picts, the native tribe that the Romans had been fighting. It was the third series in a row that had offered a glimpse at the distant past of Britain, following the improbable Merrie England of *Robot*



'THIS WAS THE THIRD SERIES  
IN A ROW THAT OFFERED A GLIMPSE  
INTO THE DISTANT PAST OF BRITAIN.'

of *Sherwood* in 2014, and a somewhat light-hearted take on the Vikings in *The Girl Who Died* [2015 - see Volume 81].

Both the Picts and the Romans were being preyed on by the titular eater of

light - an extraordinary exotic creature that, if unleashed, would eat the sun! We'd seen light kill before - the Vervoids or the Saturnyns, for example - but this reversal was something new.

And *The Eaters of Light* also revealed something new about a rather more common creature - when Nardole explained that crows can talk. Perhaps this shouldn't be unexpected, as the idea that animals - and babies - can communicate has come up before. The Doctor previously claimed he could "speak horse" in *A Town Called Mercy* [2012 - see Volume 71]. The writer of *Eaters of Light*, Rona Munro, also had the Doctor's arch-enemy, the Master, communicating with cats in her previous script for the series, *Survival* [1989 - see Volume 46].

**Left:**  
Robin Hood teaches Clara archery in 2014's *Robot of Sherwood*.



## STORY

**I**n present-day Scotland, a little girl says she can hear music coming from inside a hill. [1] Nearby, a crow caws: “Doc-tor!”

The TARDIS lands nearby, at some point in the second century. The Doctor has come to show Bill that the Ninth Roman Legion didn't disappear but were killed in battle.

Bill heads downhill, and disturbs a young Pict warrior called Kar in the process of honouring the dead. [2] Kar chases Bill, who falls down a hole.

The Doctor and Nardole come to a stone cairn. The Doctor explains that the Picts built them, believing them to be doors between worlds. [3]

Bill is not alone in the hole. There's a Roman legionary called Simon in there with her.

The Doctor and Nardole find the remains of the Ninth Legion [4] – and

turn to see a band of Pict warriors advancing towards them.

Simon and Bill help each other out of the hole. He explains that the hole they are in was a trap dug by the Picts. [5] They hear the monster's roar and Simon tells Bill to look for a carving of a fish, before he is grabbed by the monster's tentacles.

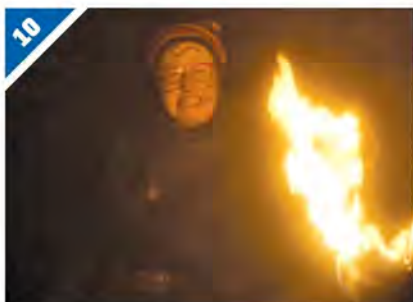
Bill finds a cave marked with a carving of a fish and goes inside. It is being used as a hideout by the remaining legionaries.

The Doctor and Nardole are taken to a hall in the Picts' village. Kar, the 'Keeper of the Gate' joins them, claiming to have destroyed the Roman army. [6] The Doctor throws some popcorn on the fire which causes a distraction, enabling him and Nardole to escape.

They go to the cairn. The Doctor leaves Nardole outside and goes inside. Within the cairn, the Doctor watches as a wall slides open to reveal a blue void. The Doctor peers inside







to see strange creatures swimming in the vortex. [7]

The Doctor emerges to find that two days have passed and Nardole has befriended the Picts.

As night falls, Kar tells the Doctor that the gate contains a creature called the Eater of Light. [8] Every generation, a warrior has been sent into the gate to hold it back. But she let it out to destroy the Romans.

The legionaries lead Bill to a tunnel beneath the Picts' settlement. They are attacked by the beast and flee through a trapdoor, emerging into the Picts' hall. [9] The beast withdraws, waiting to feed off the dawn. The Doctor tells the Picts and the legionaries they have a choice. They can carry on slaughtering each other or they can join forces.

The Doctor, Nardole, Bill, the Picts and Romans go to the cairn. The beast homes in on sound so the Picts start playing music. "This is worse than jazz," says Nardole. [10]

Outside, a crow caws to Nardole that the monster is coming. The Picts and the Romans use crystals to focus the rays of the rising sun to force the creature to go into the void. The Doctor intends to guard the portal, however Kar decides that she must be the one to guard it. One of the legionaries, Lucius, volunteers to guard it with her. Then the rest of the Romans volunteer to help.

A Pict hits the Doctor on the back of the head and Kar, the Pict musicians and the Romans all advance into the void. [11] This destabilises the portal and the Doctor, Bill, Nardole and the remaining Picts run outside as the cairn collapses.

The Doctor, Nardole and Bill return to the TARDIS. They go inside, to find that Missy is there. The Doctor tells her that she needs to learn to hear the music of the universe. She begins to hear the music of the lost Picts and a tear rolls down her cheek. [12]



# Pre-production

**Above:**  
Pictish  
teenager Kar.

“It’s a wonderful feeling to still be part of it after all this time,” remarked writer Rona Munro to the *Doctor Who* Interactive team, returning to the series after 27 years. Munro had been writing since the early 1980s and *Survival* [1989 – see Volume 46] her first contribution to *Doctor Who* – which she had enjoyed since its debut in 1963 – had been comparatively early in a distinguished career as a playwright in which she had won many awards for items such as *Bold Girls* (1991) and *The James Plays* (2014). After *Doctor Who*, other television work included the BBC1 medical drama *Casualty*, the BBC2 play *Rehab* plus films such as *Oranges and*

*Sunshine* and *The Indian Boy* for the Royal Shakespeare Company.

In August 2006, writer Steven Moffat had attended the Edinburgh Festival where at a National Portrait Gallery reception he had been delighted to spot Munro and went over with his friend and fellow *Doctor Who* writer Russell T Davies to meet her; Moffat admired *Survival*, feeling that it had offered a new voice to the series, but since becoming lead writer on *Doctor Who* in 2008, he had been unsure about asking the highly regarded Munro to contribute again.

“I was keen to do it for a long time,” said Munro in the DVD feature *Rona Munro – A Modern Classic*. She had hinted since

2005, and was delighted to be the first writer from the pre-2005 era to return, amazed that Steven Moffat and his fellow executive producer Brian Minchin recalled so many details from *Survival* when discussing ideas with them.

During a brainstorming session, Munro felt she wanted to write a historical episode, having studied history at Edinburgh University. When Moffat told her the primary audience was “eight-year-old kids”, she recalled what captured her imagination as a child – notably Rosemary Sutcliff’s 1954 children’s novel *The Eagle of the Ninth*. Set in the second century AD, this concerned a young Roman officer learning the truth about the disappearance of his father’s Ninth Legion, wiped out by an uprising of northern British tribes; it was inspired by the disappearance of Legio IX Hispana, stationed in Britain after 43AD but absent from records by 117 AD. Munro spent her childhood in Aberdeen, going out into the hills and dreaming of discovering the legion’s fate. Her elder brother had become an archaeologist and she discussed theories of the legion’s disappearance with him.



In addition to the missing legion mystery, Munro recalled seeing the Pictish Beast on symbol stones on the Aberdeen hills – a creature resembling a seahorse or kelpie featured on ornaments from around the first and second centuries. Northern Scotland had long winter nights, its people often living in darkness, close to animals and nature... on the fringes of light and known geography, potentially bordering the supernatural world housing beings from other dimensions.

## Picts

As with *Survival*, Munro focused on isolated young characters battling for survival – young Roman centurions and youngsters who were forerunners to late Iron Age tribes referred to by the Romans from the third century as the Picts; during the script’s development, Munro referred to them as ‘Picts’ as a shorthand, aware that her characters pre-dated this era. Again akin to *Survival*, Munro was keen to espouse that humanity could only survive by working together, with conflict leading to mutual destruction. While Romans had often been depicted as conquering heroes, Munro knew they slaughtered the pre-Pictish peoples who were less experienced in combat. The speech where the young leader condemned the Romans as robbers of the world was inspired by the Roman historian Tacitus’ damning account of the Roman victory over the Caledonian Confederacy in north-east Scotland around 83AD at the Battle of Mons Graupius.

In early 2017, Rona Munro received Steven Moffat’s audition scenes for new companion Bill. Draft One of what was intended to be the ninth episode of *Doctor Who*’s 2017 series was entitled *The Eaters of Light* and dated Tuesday 17 May 2016. This

**Left:**  
The Doctor and Nardole walk the empty Scottish moors.

## Connections: Martian chronicle

▶ Arriving in Scotland, the Doctor reminds Bill that she didn't complain when they were on Mars referring to *Empress of Mars* [2017 - see page 50] and later comments on how

Missy brought them home in the TARDIS.



opened with Bill attending a lecture on unexplained mysteries concerning prehistoric sites... although Bill was more interested in her fellow student Sarah than the speaker. Meanwhile, young Judy ('a small girl in red wellingtons') ran up a hillside near Aberdeen and heard underground music before a 'dark tentacle' broke through the turf. Leaving Sarah and her friends to

wild antics in the student union bar, Bill sought out the Doctor in his study to enjoy better conversation with "a billion-year-old alien". Keen to solve a mystery, Bill asked about the *Mary Celeste* which the Doctor said was a terrible mistake by the Enzomodons. He offered mundane explanations for other phenomena, but when Bill asked about the Ninth Legion whisked her into the TARDIS.

The TARDIS materialised beside a chambered cairn guarded by monoliths on a coastal cliff 20 miles south of Aberdeen; the script noted this as AD 120. Throwing pebbles, the Doctor determined that between the monoliths was an area where dimensional boundaries had eroded; concerned that creatures had passed through already, he searched in the shadows. Hearing the 'slithering buzzing noise' heard by girl, Judy, they ran towards a stone carved with 'a strange long snouted beast' which covered a passage into the earth. The Doctor entered, but when Bill was left outside he told her to find another way into the hill using signs like a white bull, a salmon or talking birds. Bill saw 'a young woman... eyes are blazing hatred... skin is covered in intricate tattoos... pointed teeth... she carries a strange weapon... like a huge

double-sided comb carved of bone. In her other hand is something that looks like an old fashioned mirror [...] The weak light of the winter sun is channelled through it, transformed to a dazzling column of light.' Fleeing into the wood, Bill was then confronted by a Highland bull and found two young Roman centurions, one of which staggered 'coughing up darkness'. The centurions were killed by 'a creature on its hind legs, a monstrous long jaw, huge dark insect eyes... one of the Eaters of Light... its terrible jaw starts to stretch and extend, its ghastly snout breaks into dark tentacles reaching out to them... Tentacles of darkness are attaching themselves to the centurion, they strike all the brightest parts of his armour, covering it with dark slime.'

In the tunnels, the Doctor found a carving of the creature. A carving of a bull led Bill to a headland where the winter sun was setting; the creature vanished back into the trees, and she found the bull again. The Doctor emerged onto a hillside to find an abandoned Iron Age community of huts overrun by crows; calling "Doctor", one led him to a mound where tattooed arms emerged from the ground and grabbed his ankle.

Next morning, the creature returned to the headland, sucking the light from the dawn and causing the cattle to stampede. Bill stood her ground holding the strange

### Right:

Torchlight illuminates the inside of the cairn.





bone comb. A crow called her name and led her to a riverbank where she jumped into the water amid a shoal of salmon, entering an underwater cave containing five young Roman soldiers including 19-year-old Lucius, Marcus, Thracius and Vitus ('smallest, youngest looking'). They had lost their colleagues, Simon and Septimus, and the entrance had been blocked by the 'keepers' which herd the cattle and the creatures. Illustrated by a flashback, Lucius told Bill how the Ninth Legion encountered and annihilated tattooed 'barbarians' in battle, but as they marched north were picked off by the monsters whose tentacles left corpses 'desiccated and bleached bones seem to have collapsed under skin'. The painted warriors drove them into the underground chamber and trapped them. Bill and Lucius reached a boulder with the image of a man blowing a horn and heard shouting and music. Bill looked into a torch-lit cavern where hundreds of locals danced: 'The people are painted, the walls are painted, the floor is painted, the furniture is painted. All in vibrant reds and blues and browns, complicated geometric patterns like those of Fair Isle knitting... A group of musicians play decorated instruments, huge, upright painted metal horns with snarling animal heads that blare a throbbing beat under drums and a single stringed instrument like a

rudimentary fiddle.' The Romans burst in, and Bill was confronted by the Doctor and the young woman she saw earlier, Ke ('about eighteen, heavily tattooed and with her incisors filed to points'). The Romans were restrained while the Doctor and the warriors attempted to stop the Eaters of Light from entering via the tunnel.

## Eaters of Light

**A**s the warriors prepared to halt the Eaters of Light, the centurions attempted an attack. Before Bill could calm her Roman friends, Lucius drew blood from Ban, one of the warriors; Bill's intercession nominated her as the Romans' champion to face Ke. As the young women circled each other, Ke explained that they had been holding back the Eaters of Light for generations; then the Romans arrived, killing their best warriors. Ke was weak and exhausted, helped by the older woman, Tarr; Ke welcomed the Romans to end the fighting and explained that the Eaters of Light sucked the light from the air, poisoning the blood. Some families could survive the poisoned air; Ke was the last of this line, and tonight was her party before her last battle.

Recalling the gateway's temporal disturbance, the Doctor commented to Ban that an hour for Ke would be a thousand years for humanity. Ke started her final dance and chose to do it with Bill. As the Eaters gathered, the exhausted Ke prepared... when the Doctor volunteered to take the 18-year-old's

Pre-production

**Left:**  
The Ninth Legion's biggest fan.

### Connections: Speaking clearly

▶ Bill reasons that the TARDIS could auto-translate her conversation with Simon (who speaks Latin). The Doctor had explained about his ship's telepathic field getting inside the brain of those who travelled with him in *The End of the World* [2005 - see Volume 48]. The Doctor had previously described this to Sarah Jane Smith as a gift of the Time Lords in *The Masque of Mandragora* [1976 - see Volume 25].



## THE EATERS OF LIGHT

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place, Lucius pointed out that the Romans had survived the poisoned air for weeks and would join Ke in her fight, taking it in turns to hold the creatures at bay for billions of years. The dancers and musicians pledged to dance and play as long as their fight continued. As the sun rose and struck the hillside hollow, Ke and the Romans attacked the creatures with their mirrors... a journey of miles across the hillside, killing the beasts and driving the others back to the monoliths before the brave youngsters crossed the dimensions. The Doctor caused the stones to collapse, sealing the gateway cairn before he and Bill returned to the TARDIS. In the present day, Judy saw the cairn's ruined stones telling Ke's story as she heard the music from below...

**Right:**  
Angry Picts on  
the defence.

### Lyrical script

Steven Moffat was delighted with Munro's warm, lyrical script which contained unearthly strangeness. He was still developing *The Pilot* [2017 – see Volume 85] to introduce Bill; this featured the Doctor's valet, Nardole, in the first of a planned series of appearances for Matt Lucas. From June, Nardole was added to other scripts as Lucas agreed to be available to the series for longer periods.

By Draft Two dated Monday 1 August, *The Eaters of Light* had been brought forward in production to record alongside *Oxygen* [2017 – see Volume 87] in the fourth block of the new series. This version was substantially closer to the finished programme, opening with Judy and her brother by stones 'etched with the outline of a strange, long snouted beast with huge eyes – the Pictish Beast'. Abandoning the university material, the script continued with the Doctor, Bill and Nardole arriving in AD 120, the latter two not dressed



for adventure ('pulled from a cosy night in. They might even be wearing slippers. Nardole has a half-eaten biscuit in one hand'); during their night in, Bill's talk of unexplained mysteries, prompted the Doctor's desire to solve the disappearance of the Ninth Legion after explaining the truth about the *Mary Celeste* and the Loch Ness Monster. Returning to the TARDIS for dry socks, Bill encountered the warrior woman and fell into an earthpit containing the young centurion, Simon. The Doctor and Nardole found the abandoned Iron Age settlement and then the talking crow at the sealed cairn where stones carried a fresh image of the Pictish Beast. Tattooed arms pulled them into a subterranean passage where the pair were confronted by 'tattooed Picts... very young for warriors, maybe only 13 or 14, boys and girls. Their tattooed faces are scowling, they're baring teeth with incisors filed to points.' The script noted: 'Ban and all the Picts sound Scottish but DEFINITELY not urban Scottish, they're rural east coast, the comprehensible side of Doric.' In the heavily painted underground cavern, the travellers saw the surviving Picts – young teenagers, the elderly and the



badly injured – led by Ban’s sister, Kar who was ‘wounded, parts of her skin bloody and blistered... a sixteen-year-old tattooed soldier spoiling for another fight’.

Escaping from the pit, Bill saw Simon attacked by an Eater of Light: ‘a lithe dragon or giant lizard with huge, green tinged, insect eyes. Its long snout... splits into hundreds of thin tendrils [waving] like the arms of a sea anemone... from the air come tendrils of light, swirls of sunlight like ink swirls in water.’ Before dying, Simon told Bill to seek the bull, the crow and the fish. The tentacles no longer caused the victims to cough darkness; Simon was covered ‘with dark slime’ and Bill was struck, leaving her skin blistered and bleeding as the creature (‘like a monstrous, dark Komodo dragon’) pursued her through the wood. A bull seemed to guide her, then a crow calling “Doctor” led her to the river and the underground cave containing four young Roman deserters (‘all look about sixteen... from every part of the Roman Empire, Africa, Middle East, northern Europe’).

In the Picts’ chamber, Kar pushed the Doctor and Nardole towards a dark

passage so that they could understand the Beast; they emerged in ‘another, smaller cavern [where an] ominous portal fills one wall... a doorway into darkness [which] seems to move, a swirling vortex of shadows, it’s a portal into another dimension’. The elderly Tarr tended the crumpled body of a warrior (‘its bones have melted under its skin’) who had entered the portal 70 or 80 years ago when Tarr was a young girl and had just

emerged dead. The Doctor said the warrior died from acute vitamin D deficiency – sunlight sucked from his bones. The cattle, fish and birds warned the Picts of the beasts breaking in.

Bill helped the Romans break into the Picts’ chamber where the Doctor and Nardole were dancing in the ceilidh held for Kar before she entered the portal. After the Bill/Kar confrontation, the narrative continued along the lines of Draft One, with the Doctor noting that the mirror weapons had a thin sheet of quartz which filtered out the blue spectrum to poison the light. As the creature approached, Nardole spoke to the crew outside the cairn. Kar had tried to trap the beast, but Bill had fallen into the pit instead. The Doctor confronted the creature, using his sonic screwdriver to emit red light and keep the beast at bay. “We are hungry,” explained the Eater of Light. “We will eat all the suns.” The Doctor told the creature to return through the gate; when it refused the Picts advanced with quartz mirrors. In the chamber, the gateway widened for more Eaters of Light to come through; the Romans joined Kar, with Ban recording his sister’s story and teaching her name

### Connections: Huff and puff

▶ When the Doctor speaks to Ban of a “big bad wolf” of a monster and the tribe living in a “house of sticks”, he makes allusions to the fable of the Three Little Pigs (whose three different homes withstood an attack by the wolf to different degrees), printed versions of which dated back to the 1840s.



## Connections: Chase an explanation

Nardole offers an explanation for the mystery of the *Mary Celeste*, a merchant brigantine discovered deserted and adrift in the Atlantic Ocean in December 1872 with no trace of its crew. While this version featured the alien Enzomodans, the TARDIS had landed on the vessel when chased by a Dalek time machine in *The Chase* [1965 - see Volume 5] - the Daleks' arrival forcing the crew overboard.



to the crows. The travellers returned to the TARDIS, with Bill thinking that she could hear music... heard in the present day by Judy.

Rona Munro joined writer Mark Gatiss on the set of *Thin Ice* [2017 - see Volume 86] on Friday 5 August; she was delighted to see *Doctor Who* in production again, taking selfies of herself with Daleks and Weeping Angels in the prop store. Her Draft Three script dated Friday 19 August featured Bill's thirst to solve the Ninth Legion mystery because of her knowledge of Roman Britain from school; Nardole had been dragged from his 'quiet night in'. To prove the

Doctor wrong, Bill set off to find a Roman, and saw Kar ('a Pictish warrior... about sixteen... covered with coiling, intricate tattoos... wearing knitted and woven textiles in complicated patterns') at a funeral pyre by a river before falling into the earthpit. Watched by a small boy, the Doctor and Nardole found a dying, young Pictish warrior staggering out of the cairn; entering the passage the Doctor found tentacles of darkness sucking away the light and emerged to find Ban's young warriors holding Nardole prisoner. As the Doctor sealed the passage, the elderly Tarr wept for the dead warrior who had been her love decades ago. Ban explained that his sister Kar was the last fighter, sole survivor of a Roman battle two days ago.

Bill and Simon escaped the pit to face Kar and a bull before entering the underground river cave of the Roman deserters. The Picts took the Doctor and Nardole to the Iron Age hall where they

met Kar whose musicians were preparing to play into battle. Underground, the Romans were pursued by the creatures, while on the hillside the Doctor had Pictish children search for quartz. The 'Pictish Beast' killed Simon before the Romans could break into the hall, but it was then repelled by the Doctor and the Picts using quartz mirrors. The Bill/Kar confrontation followed, and after the truce Nardole and Bill joined the ceilidh. A crow warned Nardole that the gate was about to open, and with the Doctor/beast confrontation dropped, the Romans joined Kar, entering the cairn to combat the Eaters of Light.

## Stone carvings

The recording block was to enter production in mid-October, following a week's break after recording the 2016 Christmas Special, during which stars Peter Capaldi and Pearl Mackie took a promotional trip to North America. The block would be directed by Charles Palmer (an old hand on the series since 2006) and produced by Nikki Wilson.

Draft Four dated Tuesday 20 September saw various changes; in the opening scene, the stone carving was 'the Pictish Beast as... carved on stones all over Scotland' while the painted symbols on the stones by the TARDIS included 'a strange "comb" and "mirror"'. The Doctor and Nardole found the dead Roman centurion in the glen, and saw 'thousands of bodies, a few painted Picts, thousands of centurions in armour, all lying in heaps where they fell'; later 'some beast made of shadows' emerged from beneath the bodies. When the Doctor and Nardole were captured by the Picts, 'an old man at the back has a great horn, its mouth cast in the shape of a great beast, a carnyx'. Simon was leading Bill to the hiding place by the river





when he was killed. Cornelius had now been added to the Roman deserters. At the hall, the Doctor and Nardole made an abortive escape before Kar captured Nardole. Entering the cairn, the Doctor passed into the beasts' dimension: 'a gulf of space [with] a mass of dark bodies, a feeding swarm... clinging in a great ball, sucking light out of the darkness, dragging it across space'. The Doctor emerged to find that two days had passed, and the Picts helped him trace Bill to the riverbank. Bill had been attacked by the beast that killed Simon, and recovered using the sunlight in the caves. Another young Pict was killed by the riverbank, the beast driven back by Kar. The Doctor realised that the Picts had let the beast through to attack the Romans; the dead warrior and Tarr was now omitted. The beast slipped into the water and made for the cavern, killing Cornelius before the Romans could break into the hall. The ceilidh attracted the beast which the Picts confronted and forced into the gateway. The conclusion was closer to the finished programme; the Doctor was restrained

by Picts when he attempted to stop the youngsters' act of bravery, provoking Bill's anger.

In Draft Five, issued on Friday 23 September, the beast emerging from beneath the battlefield corpses was omitted. Bill no longer jumped into the river to enter the cave. Ban said that Kar was conducting the funeral ceremony and had her summoned by the carnyx player sounding his instrument outside the hall. Kar explained that she had to find the gatekeeper's weapons, and later the Picts found Simon's body, presuming Bill was also dead. The Doctor tracked Bill to the river before Kar hacked a tentacle from the creature which killed another Pict. The Romans now accessed the hall via ladder and trapdoor rather than clearing fallen stones, and the Doctor helped the Picts repel the creature.

Peter Capaldi, Pearl Mackie, Steven Moffat and Brian Minchin travelled to Toronto in Canada to

**Above:**  
"Where are all the grown-ups?"

### Connections: Famous boat

➤ Nardole assures the tribe that later he will tell them about the RMS *Lusitania*, a British liner sunk by torpedo fire from a German U-boat in May 1915.



promote the series at the start of October, and then continued to New York where they were joined by Matt Lucas on a panel at New York Comic Con held at The Theater at Madison Square Garden on Friday 7 October. Here Moffat indicated that a writer from the 'classic' era would be returning. The Comic Con event also focused on the BBC Three spin-off series *Class* which was due to debut later that month, unveiling a 53" trailer for the series featuring the Doctor.

## Rona Munro

**O**n Monday 10 October, Draft Six of *The Eaters of Light* saw various script amendments to dialogue and minor resequencing of scenes. Lucius wounding Ban leading to Bill facing Kar in combat was deleted and much of the later dialogue restructured, omitting the ceilidh and having the Doctor tell the Picts to generate light and noise to lure the beast.

The recording block's script readthrough was scheduled for 1.30pm on Wednesday 12 October at The London Welsh Centre on Gray's Inn Road in London, with a nervously excited Rona Munro attending, aware that the current production

team might regard her as a "dinosaur" from an earlier era of the programme. Her presence and script were welcomed by star Peter Capaldi, who had known her since her theatre work in Scotland in the 1980s. "The last time Rona Munro wrote for *Doctor Who* it went off the air for 16 years, so we're taking a risk, guys!" announced Steven Moffat. "In the meantime, she's become one of the most distinguished playwrights in the world."

The guest cast for the episode was young, some getting their first major television break. Scots actress Rebecca Benson, playing Kar, was delighted to appear in a Munro script and had recently made *The White Princess* in Cardiff; she did not tell her parents that she was working on *Doctor Who* when they visited, instead pretending that she was performing pick-ups on the Starz Tudor series... even when taking them around the *Doctor Who* Experience. Cast as Ban, Daniel Kerr had featured in the CBBC's *4 O'Clock Club* while Lucius was played by Brian Vernel whose credits included *Prey* and *The Last Kingdom* as well as the Big Finish *Doctor Who* audio adventure *Dethras*. Sam Adewunmi, portraying Vitus, had been in *The Missing* and CBBC's *Dixi*, while Billy Matthews, playing Cornelius, had co-starred in the BBC One's *One Night*, and Aaron Phagura, cast as Marcus, had worked on ITV's **HIM.** ■

**Right:**  
Roman soldier  
Lucius.





# Production

**A** pre-shoot day was held on Friday 14 October with location work featuring Pearl Mackie alone scheduled for 4.30pm to 11pm at the Porth yr Ogof ('Gateway to the Cave') limestone cave near the village of Ystradfellte close to the Brecon Beacons National Park. Maria Hippolyte acted as Mackie's stunt double for Bill's leap into the cave, supervised by stunt arranger Gordon Seed. Nikki Wilson was concerned about the autumn weather and its possible impact on the heavily outdoor narrative.

The same day, Michelle Gomez's return as Missy was confirmed by *The Music Brisbane*.

"It was good that Steven did a last pass and beefed up a few things," commented Rona Munro in *Doctor Who Magazine*; it was Moffat who had encouraged Munro to add material about Bill being patronising to the Romans over their attitudes towards sexuality in the cave scenes. The shooting script for *The Eaters of Light* was issued on Monday 17 October. Extensive material about the understanding of different languages was added along with Nardole's popcorn, Nardole telling the Picts about

**Above:**

A cameraman takes his position to record Rebecca Benson's next scene.

## Connections: War Doctor

► The Doctor's warnings to Kar about the ways of winning a war and it not being about the person's own self, echo his experiences during the Time War in his lost incarnation as depicted in

*The Day of the Doctor* [2013 - see Volume 75].



the Enzomodons aboard the *Mary Celeste*, and the valet restraining his employer to stop him interfering during the climactic scenes. In the chronology, the framing sequences were on Evening Y, while the main narrative began on Day 1 with the arrival of the TARDIS at 16.30 and Bill falling into the earthpit at 16.35. The pair escaped the pit at 17.00 on Night 1, with Bill scrambling into the cave at 17.05. The

Doctor and Nardole waited in the hall at 06.30, escaping at 07.00 so that the Doctor could enter the portal at 07.05 on Day 2 and emerge at 15.36 on Day 5, with Bill recovering from the attack at 16.15. The next attack came at 16.25, while Bill rallied the Romans at 17.05 on Night 5 before they burst into the hall at 17.11. The Picts started to lure the beast at 00.15 and Nardole spoke to the crow at 07.00 with dawn at 07.05 and the Picts emerging after Kar and the Romans had entered the portal at 07.10 on Day 6. The Doctor and his friends departed at 16.30.

Block 4 started recording on Monday 17 October and focused on *Oxygen* [2017 - see Volume 87] for the first three weeks. During this time, Richard Elliot performed a make-up test as a Pict on Tuesday 18, and Billy Matthews attended a fitting on Wednesday 26. The same day, pink script revisions were issued. In the opening scenes, dialogue about the vault was added along with the Doctor's comments about his life in Roman times. The Doctor/Nardole dialogue gained more humour, and Kar's teeth were no longer filed to points. The Doctor's comments about crows being a huff were inserted, and Bill now elaborated on the TARDIS'



auto-translate capabilities complete with lip sync. Bill defusing the tension between the Romans and the Picts was added with reference to how they all sounded like children.

## Morlais Castle

**B**lue script revisions circulated on Thursday 27. Talking to Nardole, the Doctor now urged his valet to seize opportunities to improve his self-worth. Nardole's observation about the crows remembering Kar and the Doctor's comments that the Ninth Legion never went missing were added.

Further costume fittings for Pict supporting artists were held on Friday 28 October, with Ben Hunter attending a similar session on Tuesday 1 November. Green script revisions on Wednesday 2 removed part of the Doctor and Nardole's argument about the vault and among other changes, Kar's comments that the crows



**Left:**  
Pearl Mackie  
walks through  
the forest.

informed the Picts if the warrior in the gate had fallen were dropped.

Recording on *The Eaters of Light* resumed on Wednesday 2 November. Work began at 7.15am at the ruins of the thirteenth-century Morlais Castle overlooking the Taff Gorge at Pant near Merthyr Tydfil. Close to a venue used for *The Fires of Pompeii* [2008 – see Volume 57] this was the entrance to the dark glen where the Doctor and Nardole found the bodies and met the Picts. After this morning's work, the unit returned to Cardiff to work on *Oxygen* with Pearl Mackie.

The *Doctor Who* Interactive team attended location work from 8.15am to 5.45pm on Thursday 3 November in a field above Blaengarw Farm at Blaengarw, with the unit based at the premises of Corilla Plastics in Pontycymer. Scenes with Judy and her brother were carefully scheduled because of the limited working hours of 10-year-old Jocelyn Brassington and 12-year-old Lewis McGowan; these were

recorded first with establishing shots of the cairn. Pearl Mackie was not needed, with the Doctor and Nardole approaching the cairn, the Doctor vanishing inside, and later scenes of the Picts hurrying along.

Work on the hillside continued from 7.45am to 5.15pm on Friday 4 with the Interactive team present. Before this, the sunrise was recorded by a minimum crew from 6am, followed by Nardole's first chat with the crow, the Doctor's emergence from the cairn, and the cairn's sealing, with Pearl Mackie joining the unit. From 3.30pm onwards, work focused on the further crow sequences with Nardole and Ban. Also during the morning, Roman performers Billy Matthews, Aaron Phagura and Sam Adewunmi attended make-up tests.

On Monday 7 November, BBC Worldwide confirmed that after five years, the *Doctor Who* Experience would be closing in summer 2017. Meanwhile, recording was scheduled for 7.30am to 5.40pm at Clearwell Caves, ancient Iron Age mines which formed a tourist attraction near Coleford in the Forest of Dean and had been visited by the *Doctor Who* team since August 2005 for episodes such as *The Christmas Invasion* [2005 – see Volume 51] and *The Time of Angels/Flesh and Stone* [2010 – see Volume 64]. Neither Peter Capaldi nor Matt Lucas were required, as scenes focused on Bill recovering and befriending the centurions. That evening, Steven Moffat spoke at the Oxford Union, revealing that the Doctor's new companion was called Bill Potts.

Work continued to the same schedule at Clearwell the following day when

### Connections: Live forever

▶ The Doctor explains that he does not “die properly” but regenerates, a Time Lord ability which he had been through numerous times since *The Tenth Planet* [1966 – see Volume 8] and had most recently faked to test Bill in *The Lie of the Land* [2017 – see page 6].



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**Above:**  
The crew attends to Peter Capaldi in between takes.

the Monday scenes were completed and followed by Bill's collapse on entering the cave and the party moving further into the passages; recording was scheduled around the addition of the slime to Mackie, while a second camera recorded plate shots of the tentacle probing the empty cave.

"I think the most challenging thing was the cold," Peter Capaldi told the BBC website as he recalled the episode's location work. The three regular cast members were reunited on Wednesday 9 November when work was scheduled for

the exposed, remote Cwm Cadlan quarry at Penderyn from 7am to 4pm. Because getting the equipment and other shelter into position was impossible using heavy vehicles normally used for location work, four horse boxes were hired from Canada Lodge and Lake to act as temporary, rather drafty make-up and costume rooms, while the tech base

was at the Penderyn Community Centre and the more complex costume and make-up undertaken at the Ty Newydd Country Hotel. Recording covered the arrival of the 2011 TARDIS prop (inside which the cast huddled for shelter) and the trio's subsequent departure with Matt Lucas extemporising various elements of Nardole's dialogue. Despite the severe weather conditions, Capaldi was delighted to finally get a glimpse of the amazing Welsh countryside, something he had seen little of since starting work on *Doctor Who* three years earlier.

Minor dialogue changes about the feeding of the beasts formed yellow revisions on Thursday 10 November when location work was conducted at Forestry Commission woodlands of Fforest Fawr Country Park near Tongwynlais by the Caerphilly Mountains, an area previously visited since October 2012 for episodes such as *The Bells of Saint John* [2013 - see Volume 72] and *The Woman Who Lived* [2015 - see Volume 82]. Recording from 9.30am to 9pm covered Bill finding Kar,

### Connections: Vault commitment

▶ Nardole reminds the Doctor of the oath that he had taken to guard the Vault containing Missy as seen since *The Pilot* [2017 - see Volume 85] and

recalled in *Extremis* [2017 - see Volume 87].



the Doctor's second encounter with Kar, and Bill and Simon escaping the earthpit. Crispin Layfield acted as stunt co-ordinator for the beast's attack on Simon.

Work at Fforest Fawr was also scheduled from 9am to 8.30pm on Friday 11, first completing the Doctor's encounter with Kar (with Capaldi ad-libbing the Doctor's comparison of Kar's weapon to a TV aerial) and then the discovery of the dead Pict girl, Bill's fall into the pit (supervised by Layfield), and the completion of Bill/Simon material from the previous day, this time with stunt performer Mens-Sana Tamakloe doubling Rohan Nedd in some shots.

Following the weekend, the cast reassembled at Roath Lock on Monday 14 November to start work on scenes in the Iron Age hall erected in Studio 1. With work scheduled for 7.30am to 7pm

(standard studio times), recording covered the Doctor and Nardole's first meeting with Kar (with Lucas ad-libbing Nardole's comments about being rooted and spaghetti bolognese), and the later discussions about the gate and luring the creature. The supporting artists forming the Pict band – Alistair Cope, Alex Heavyside and Myrddin Phillips – rehearsed miming with their instruments during the day. The same day, Mark Jefferies and Nicola Methven of the *Daily Mirror* reported a 'major shake-up' for the 2018 series of *Doctor Who*, suggesting that Pearl Mackie would not be continuing beyond her one-year contract as Bill.

### Connections: Scots destination

▶ The Doctor comments that he had previously been to Aberdeen in *Underworld* [1978 - see Volume 28], dropped Sarah Jane Smith there in *The Hand of Fear* [1976 - see Volume 25] believing it to be Croydon, and Bill had suggested this as a destination during *Smile* [2017 - see Volume 86].



### Stunt sequence

**W**ork in the hall continued on Tuesday 15, completing the previous day's material and then moving onto the Romans' arrival and resolution of the youngsters' differences. Dani Biernat co-ordinated the stunt sequence as the Doctor and the Picts combated the Eater of Light, while Alistair Barr stood in for Lucas in some shots.

Wednesday 16 November saw Rona Munro visit the set of her episode and the BBC confirm her involvement, promoted by comments made by the writer to *Doctor Who Magazine* for publication the following day in issue 506; this announced the episode title as *The Eaters of Light*.

At Roath Lock, the main unit continued work in the hall completing the action sequence of the

#### Left:

Kar's brother Ban bears his teeth.



centurions' entry and pick-ups of Nardole, plus climactic scenes in the cairn also constructed in Studio 1. Dani Biernat again supervised the later scenes of the beast being beaten back, and Lucas ad-libbed Nardole's comment that the tribe's music was "worse than jazz". During the day, it was decided that a short scene of the Doctor and Nardole looking at the darkening sky above the woods would not be recorded; this saw the Doctor commenting, "It's close," with Nardole asking: "Are you sure we want to find it?"

**Right:**  
Making Pictish markings.

Work at Roath Lock on Thursday 17 began with the completion of the climax in the cairn, again supervised by Biernat; this concluded Rebecca Benson's work as Kar and used a special 'phantom camera' to capture some effects shots needed for the portal sequence. The portal itself was represented by a greenscreen into which images would be added in post-production. One of the production team moved around on the set to give an eyeline for those watching the Eater of Light, while at other times the first assistant director called out what the creature was doing so that the cast could react.

## Cairns and caves

**O**n Friday 18, a second unit performed pick-ups for *Oxygen*, while the main unit focused on *The Eaters of Light*. The Doctor entering the cairn and the beast's dimension were completed first, along with shots of the regular cast for the climax in the cairn under Biernat's stunt supervision with Mackie joining the team from the second unit. After this, Maria Hippolyte again doubled Mackie for Bill's tumble into the earthpit, a set constructed in Studio 2 where the Bill/Simon scenes were then recorded. That night, the Christmas Special was previewed on BBC



One's *Children in Need* telethon, along with the Doctor's appearance in a *Fantastic Beasts Special*.

After the weekend, only Pearl Mackie of the regular cast was required on Monday 21 November for scenes of Bill and the Romans in the chamber beneath the hall. Gareth Weekley doubled for Peter Capaldi in shots of the group's escape through the trapdoor, while Crispin Layfield was in charge of stuntwork such as Bill's tussle with the creature in the tunnel entrance.

Bill's entrance to the cave was completed first by the main unit on Tuesday 22, after which work continued on *Oxygen*. The day wrapped with close-ups of Nardole talking to the crow at night. This effectively concluded work on the block, although on Wednesday 30 November a second unit recorded inserts for *The Eaters of Light* from 7am. Mackie recorded a pick-up of Bill entering the tunnel in Studio 2 by 11am, after which the unit went to the Magic Wood back near Clearwell Caves to record three establishing shots of the Iron Age hall at night and dusk.

All the material with the crows was recorded as part of a special shoot on





Tuesday 13 December. Anthony Bloom of Birds for Film provided three crows for recording against green screen from 7.30am to 7pm in Studio 3. Daniel Kerr was in attendance, with Jade Lenney doubling for Pearl Mackie who was recording in Tenerife.

In early January 2017, it was decided that *The Eaters of Light* should swap positions with *Empress of Mars* [2017 – see page 50] and become the tenth episode of the 2017 series, also gaining a new

ending featuring Missy which would set up events for the season finale. On Monday 20 February, Steven Moffat wrote two additional sequences to be recorded with the regular cast plus Missy entitled 'Episode 10 New Scenes'. While the first was intended for the standing TARDIS set, the second of these, with Missy crying, was to be recorded in 'Missy's Vault (or The Doctor's Office, or whatever we can get)'. Work began on recording these scenes with a second unit on Wednesday 22 February starting on vault scenes in Studio 1 for *Thin Ice*, *Oxygen* and *Knock Knock* [2017 – see Volume 86] after which Peter Capaldi, Pearl Mackie and Michelle Gomez were available from the main unit to join Matt Lucas on the standing TARDIS set to begin the first of the new scenes, working through to 7pm.

The new scenes were completed by the main unit on Thursday 23 February with further work in the TARDIS, working from 7.30am before Charles Palmer handed over to Wayne Yip to finish work on *The Lie of the Land* and *Empress of Mars*; with the first scene completed, Pearl Mackie departed for ADR work and a costume fitting. ■

#### PRODUCTION

**Fri 14 Oct 16** Porth yr Ogof Cave, Ystradfellte (River Cave)

**Wed 2 Nov 16** Morlais Castle Grounds, Pant, Merthyr Tydfil (Entrance to Dark Glen; Dark Glen)

**Thu 3 Nov 16** Blaengarw Farm, Mount Pleasant, Blaengarw (Hillside – Cairn (Modern Day)/Cairn)

**Fri 4 Nov 16** Blaengarw Farm (Hillside – Cairn)

**Mon 7 Nov 16** Clearwell Caves, The Rocks, Coleford (Underground Hideout)

**Tue 8 Nov 16** Clearwell Caves

(Underground Hideout; Narrow Underground Passage)

**Wed 9 Nov 16** Cwm Cadlan Quarry, Penderyn (Hillside – TARDIS)

**Thu 10 Nov 16** Forest Fawr Woods, Near Tongwynlais, Caerphilly Mountain (Woods – Ravine/Evergreen/Earthpit)

**Fri 11 Nov 16** Forest Fawr Woods (Woods – Evergreen/Ravine/Earthpit)

**Mon 14 – Tue 15 Nov 16** BBC Roath Lock: Studio 1 (Iron Age Hall)

**Wed 16 Nov 16** BBC Roath Lock: Studio 1 (Iron Age Hall; Cairn)

**Thu 17 Nov 16** BBC Roath Lock: Studio 1 (Cairn)

**Fri 18 Nov 16** BBC Roath Lock: Studio 1 (Cairn; The Beast's Dimension; Cairn Tunnel); Studio 2 (Earthpit)

**Mon 21 Nov 16** BBC Roath Lock: Studio 1 (Underground Chamber); Studio 2 (Entrance Cave)

**Tue 22 Nov 16** BBC Roath Lock: Studio 2 (Entrance Cave; Crawling Cave)

**Wed 30 Nov 16** BBC Roath Lock: Studio 2 (Cave); Magic Wood, Near Clearwell Caves, The Rocks, Coleford (Iron Age Hall)

**Tue 13 Dec 16** BBC Roath Lock: Studio 3 (Greenscreen – Crow Elements)

**Wed 22–Thu 23 Feb 17** BBC Roath Lock: Studio 4 (The TARDIS)

# Post-production

**P**ost-production elements of the episode included the insertion of the crow into various scenes, the creatures and their blue-tinted perspective, the mass grave, the dimension portal, the beams of light aimed at the beast and the rainbow. Murray Gold provided the episode's music score as usual.

Various cuts were made, partially to accommodate the new conclusion with Missy. The opening caption ('Present Day - The Devil's Cairn, Scotland') was a late addition, naming the cairn. After telling his sister that she would get him into trouble, Judy's brother originally added: "We're supposed to be home already!"; this was changed in ADR (Additional Dialogue Recording). Extra crow calls were appended in ADR, as were the opening remarks about Mars. Originally, after the TARDIS materialised the Doctor and Bill emerged in cheerful mid-argument with the student declaring: "This I know. Some things I do know." "But you're just wrong," maintained her tutor. As Nardole followed, Bill continued: "Roman Britain I know. It was my top subject in Year Seven. I smashed it. I did an essay on the disappearance of the Ninth Legion and I got an A star!" "Where are we?" asked Nardole, plaintively. "About 20 miles south of Aberdeen in the second century AD," replied the Doctor before his valet reminded him of his sacred oath. After Bill declared that she had read *everything* to do with the Ninth Legion, the Doctor originally cut her off: "Well of course I know more about it!" "The Ninth what?" asked Nardole. "The Ninth Legion of

the Roman Army," explained Bill while the Doctor added that they disappeared: "About now, about here." "How do we know they were even up here...?" countered his student as the tutor maintained that the legion was annihilated in battle, after which she continued: "They were Romans. They were the best fighters in the world. They'd have got home, they'd have... I don't know... followed the river to the sea and walked south..." "They were slaughtered. It happens," maintained the Doctor.

## Across the moorland

**A**fter Bill spotting the smoke, there was a scene with Nardole following the Doctor across the moorland. "Look! A chambered cairn," indicated the Doctor as he discussed Iron Age settlements. Agreeing that Scotland

### Right:

Kar assumes the role of leader of her people.





was a dump, the Doctor saw his valet's expression: "What's that face for?" "Well last time you went on one of your trips you ended up blind," noted Nardole in reference to *Oxygen*. "Yeah - well now I'm better," replied the Doctor, cured following Bill's choice in *The Pyramid at the End of the World* [2017 - see Volume 87]. "The Earth got invaded," noted his valet, recalling the events of *The Lie of the Land* [2017 - see page 6]. "It's all sorted," assured the Time Lord, adding sarcastically, "Thanks very much Doctor!" "Oh, you're welcome." "And now we're in Aberdeen," pointed out Nardole, to which the Doctor responded: "Where we are perfectly safe." "Yeah," agreed the valet, "except something here managed to wipe out 5,000 Romans." Turning, the Doctor angrily said: "There's been nothing but negativity from you today Nardole, and I have had enough of it." "Well, you know..." began Nardole as the Doctor sternly told him, "These excursions should be an opportunity for

you. An opportunity..." "An opportunity... right..." interjected the servant. "... To increase your tiny sense of self-worth. To make yourself properly useful," continued the Time Lord. "I'm very useful," insisted Nardole. "Watch for that moment. Seize it! Stop focusing on imaginary dangers. These are peaceful folk around here. Your farmers, herders," the Doctor went on. "So how did they destroy the Ninth Legion?" asked the factotum. "Because they are very dangerous when you make them angry," sighed the Doctor, "So just try not to annoy them. That's gonna be a long stretch for you." "Oh, he never stops," moaned Nardole as he followed the Time Lord.

After Bill fell into the earthpit, she found the young Roman, who swung his sword at her before checking himself. The next scene was the Doctor and Nardole seeing the crow on the hillside. While Nardole was startled by the bird, the Doctor moved off, declaring: "The tracks of 5,000 tramping feet! Come on." This

**Above:**

Simon and Bill stop dead in their tracks.

## Connections: Roman holiday

▶ The Doctor has previously visited the Roman Empire near Rome in July 64 AD in *The Romans* [1965 - see Volume 4], Pompeii during the eruption of Mount Vesuvius in August 79 AD in *The Fires of Pompeii* [2008 - see Volume 57] and had been in a band with second-century Roman philosopher Emperor Marcus Aurelius

according to *Deep Breath* [2014 - see Volume 76].



**Below:**  
The Pictish people arm themselves.

was replaced by the insertion of the Pictish cairn. Part of the earlier cairn scene was then inserted at the end of this sequence. At the start of the next pit scene, Bill assured the Roman that she was not his enemy; when Simon told her that she was speaking in Latin, she originally commented: "I'm saying English, it's coming out... You're saying Latin, I'm hearing English." When Bill introduced herself, she added: "I'm sort of from the future." At the end of the scene in which the Doctor found the strange corpse, he originally said to Nardole:

"Tell you something else. He was running away. Roman centurions don't run from battle. What could make a Roman run?"

More dialogue was dubbed over Simon and Bill escaping from the pit. When they did so, Bill saw Kar, circling back through the trees and listening for them. There was then a strange noise, causing Kar to freeze and flee. Bill watched the young woman leave and then turned back to tell Simon: "Something scared her away!" "What? Is it still there?" asked the Roman, speaking of the monster. Simon noticed Bill staring at him and asked: "Why do you look at me like that?" "Nothing! Just..." began Bill, "I've read so much about you. The Ninth Legion, you're legends you know? Well to me you are..." Simon led her to their hiding place, moving towards the riverbank as Bill asked: "What did you mean? About a monster?" "We couldn't fight it," said Simon. "Listen, whatever you're facing, you'll get through," assured the student, "Believe me. You're a Roman, right? A Roman soldier." "Not any more," admitted the young Roman, explaining how he





was one of the deserters. As the monster approached, Simon urged Bill: "Find them. Tell them I tried but there's no way out."

In the caves, after the monster was repelled, Marcus originally said: "Did we kill it?... We killed it. We killed their beast!" Cornelius' comment about the beast knowing where they were was added in dubbing. Deeper in the caves, after Lucius told Bill that they were the last of the Legion, Thracius added: "And we've not surrendered yet." After Marcus feared they would die in the dark, Thracius declared: "I'm ready to die, but not sitting in shadows."

In the Picts' hall, the Doctor's reference to the Three Little Pigs was added in ADR, as were his references to "grown-ups"; originally, he asked about "the others" to which Ban retorted, "What others"? "Where are your fighting men and women?" asked the Time Lord. After the Doctor told Kar that he did not believe she killed the Romans, he asked: "So what's the secret?" "I'm not answering your questions," said the young Pict. "Good, I like when it's me talking, there's more jokes," said the Doctor. "So how did you

do it? Do you have a great big attack dog hidden in an attic somewhere?" "Silence!" ordered Kar before the Doctor ruminated on her position as gatekeeper. After the Doctor told the Picts that they were scared, he originally continued: "And I will help if I can. There's something out there beyond your understanding, and way beyond your ability to fight, but hey, it's your lucky day - I'm here"; this was changed in ADR. After Kar asked the Doctor who he was, the Time Lord replied: "We'll get to that."

### Guarding the gate

**W**hen Kar held a dagger at Nardole's throat, he exclaimed: "Ow! No! I'm actually allergic... to swords, spears, daggers, any pointy metal thing really..." The crow flew overhead, calling: "Gate... gate..." The Doctor's parting comments to the Picts about the *Lusitania* were added in ADR. The next scene was then originally the meeting with Kar in the woods. When the Doctor asked her what was on the other side of the portal, the girl replied: "Nothing." After the Doctor mocked Kar's posturing, she replied: "There's nothing there now! The gate's empty." "It's not," replied the Time Lord before Kar explained about the Eater of Light, adding: "We have kept this secret for a very long time... So why am I telling you?" "It's a spooky thing that just happens, go with it," said the Doctor, noting that the creature destroyed the Ninth Legion. "Yes," agreed Kar. "And it's still here, on this side of the gate," stated the Doctor. "I thought it was dead," the youngster said falteringly, "I thought the Romans killed it." After the Doctor said there were millions more creatures to come, the frightened Kar said: "That's not true." "It is. I saw them," confirmed the

**Left:**  
Kar the  
mighty warrior.

Time Lord, “It’s like a swarm, a colony. That first beastie was just the explorer, the scouting ant. Now the rest will be following.” After Kar said she didn’t want the Doctor’s help, the Doctor replied: “I don’t blame you, I’m rude and annoying... And I need to know what you understand about these creatures. Because never mind the scary eyebrows, all I really want to do is help you.” As the horn sounded and Kar led her forces away, Nardole asked: “What do you want to do now? We have to find Bill.” “If we found her, what would we do?” asked the Doctor. “Well. Rescue her,” replied his valet. “And then what?” asked the Doctor, “Nowhere is safe on this entire planet. Where would we rescue her to?” “We get her back to the TARDIS, and for once, we just go home,” suggested Nardole. “To a future that will never exist, unless we stand and fight whatever’s coming through that gate,” stated the Time Lord. “If there’s danger, she should be with us. She should be right here,” said his aide. “Nardole,” said the Doctor, “When this world is under threat, right next to me is not the safest place to stand.” “Respectfully, sir, I disagree,” said Nardole, stubbornly. The Doctor was taking in the back-handed compliment when shafts of light came down the

**Right:**  
“Back! Back to the void!”



hillside, and Nardole asked: “What’s that?”  
The next scene was of Bill recovering underground, with Lucius’ comments about sunlight burning off the slime added in ADR. This scene originally continued through to the sexuality discussion. After Lucius defined himself as “ordinary”, he continued: “It’s all about falling for a person, isn’t it? Who they are?” “You’re such a player, Lucius,” said Thracius, “You don’t know who she is yet. You just like the way she looks.” “Seem to remember I looked okay to you, one particular night,” said his fellow soldier. “I was drunk,” claimed Thracius, to which Lucius retorted: “Not that drunk.” After it started to get dark, the scene continued with Marcus saying sunset was: “Not that fast.” “Clouds then,” offered Lucius, as Vitus hissed: “Get away from there!” “No. We’re fine. We killed it,” said the uncertain Thracius. “We didn’t. It’s still up there isn’t it? Eating the sun,” said Marcus, to which Lucius quietly added: “Gods help us.”

The next was the Doctor and Nardole hearing screams as Kar and the Picts stood by the corpse with the remains of a tentacle twitching on Kar’s weapon. When

### Connections: Jammin'

▶ Missy suggests hiding the Doctor’s guitar, an instrument which he had played since *The Magician’s Apprentice* [2015 – see Volume 80] and had most recently featured in *The Pyramid at the End of the World* [2017 – see Volume 87].



Kar said that she had to put the situation right, the Doctor asked why the death was “Your fault?” “This is the dangerous time,” said the girl, “These are the days when the gate is open every dawn and the Eater of Light can break through.” When the Doctor deducted that she was supposed to guard the gate, Kar explained: “But there was a fighter in there! No one thought the Eater of Light would kill her for years yet... years in this world I mean... so I wasn’t ready... and then the Romans...” “We don’t have time for the 500 reasons this isn’t really your fault – because it is!” said the Doctor as he recounted the situation where Kar had believed she could have: “Two problems, cancelling each other out.”

## Not forgotten

**T**here was then a scene in the underground hideout where Bill confirmed: “When the sky gets dark – like now – that’s when it’s going to attack, yeah? The monster.” “Yes,” agreed Thracius, “but you don’t see the attack, it comes from everywhere, it just destroys everything, in one moment.” “That’s why we ran,” added Lucius. “The rest of the Ninth didn’t, they fought and died,” continued Thracius. “And now we’ll die down here,” concluded Cornelius. “No one will even remember us will they?” said Marcus. “Okay,” rallied Bill, “Well how about a new plan. We need to get up there. Go right into the darkness, where it’s all kicking off – because that’s where he’ll be.” “Where who will be?” asked Lucius, to which Bill hesitated, then continued: “You’re wrong. You’re not forgotten. The Ninth Legion will never be forgotten. And one day someone will come looking for you.” “Who?” asked Lucius. “Me,” said Bill, “And I’ve been holding out on you. Because the good news is, I didn’t come alone.”

The next scene was the Doctor talking to the Picts at their hall. When the Doctor told Kar to save remembering the dead for old age, he originally added: “If you get there.” After the Doctor told Kar he knew how to win a war, Nardole confirmed: “He does.” The Doctor’s comment about the lens’ optical cancellation properties was added in ADR. When the Doctor said he needed the Picts’ aid, he added: “I’ll need everyone to help me. So you have to trust me. And you [Kar] have to show them you’re not afraid.” When Kar agreed to help, Nardole noted of the creature: “But we don’t even know where it is.” “I don’t think it’ll go far from its only road home,” observed the Doctor.

The next scene was Bill telling the Romans about the Doctor, followed by a sequence outside the hole in the cave roof;

### Below:

Kar believes it’s her time to fight her fight.



it was night outside and a tentacle snaked into the cave. Meanwhile, the Romans were moving along the passageway. When Lucius said that they could often hear the barbarians above, Bill observed: "Doesn't sound like anyone's up there now." Vitus observed of the trapdoor in the roof: "No one's been this way for years." When the creature attacked, Bill told Lucius: "You can't fight it!" The light went out, leaving the chamber in darkness. "Get up the ladder! Quick!" urged Vitus. "I can't shift the trapdoor!" said Marcus. "Where is it?" asked Thracius of the creature. "It's stopped!" said Lucius. "It needs the light!" reasoned Bill, "I think it's feeding off the light!" "Got it!" called Marcus as Bill shouted, "No! Wait!" Light flooded into the chamber and they fled up the ladder. Bill's "shift your arse, Roman!" was added in ADR.

As the Picts closed in on the Romans in the hall, Bill asked Kar: "Why're you attacking them!? They can't hurt you now! Look at them! Look at them!" After Kar suggested that Bill was their champion, she added: "Good. That's fair, I'll fight you." "Oh, yeah, great! Big monster, killing everyone, so let's all fight

**Below:**  
Bill catches up  
with the Doctor.



each other," retorted Bill. After Kar said she never wanted to fight, she continued: "We barely knew what war was til the Romans taught us. Ask them why they came here, stealing our grain... our cattle... slaughtering our families... Why? Why would you do that? You've no answer, have you? You don't even understand me do you?" After Bill reasoned that the translation was handled by the TARDIS' telepathic field, the Doctor added: "The lip sync's good, isn't it?" "You see?" said his pupil, "When this guy's around, he makes people understand each other. It's sort of his mission. Isn't it?" "Keep going," smiled the Doctor. "I don't speak Latin," declared Bill, to which Nardole added: "Me neither." "I don't speak whatever you lot speak," she continued, with the valet adding: "Really don't speak that." "All I can speak is English," said Bill, and when Nardole asked, "What's English?" the Doctor shh'ed him. "But I understand every word, everyone here is saying," continued Bill





as she asked how they all sounded. After the Doctor told the youngsters that there was a new war, he continued: “And it’s all your fault. If you’d [the Romans] never come here, Kar would never have released the beast. If you’d [Kar] never released the beast, this world would not now be in danger. But here we are – the gate to hell is unguarded. And do you know what’s coming through it? Do you have the first idea? There are places in the universe like deserts of darkness, endless stretches of space with no living stars, nothing but black desolation. And no one knew why...” Describing the creatures as light-eating locusts, the Doctor said: “And we have only a few hours til daylight. Look around you. Us lot. We’re all that’s left to save every star in the sky.”

The next sequence after the activity outside the cairn was of Ban and Nardole with the crow. The Doctor and Bill discussing the creature homing in on sound was added in ADR; this replaced

Bill saying to the Doctor: “Okay, still not a hundred percent on the plan.” “It’s perfectly simple,” said the Time Lord as Bill asked for “one more go”. The earlier Nardole/crow material was inserted into this scene.

## Seizing the moment

**A**t the episode’s climax, when the Doctor declared he couldn’t stand brave people, Marcus said: “We ran away before – we won’t run away this time!” “Well, you’re just a complete idiot, then, aren’t you?” retorted the Time Lord. “Can we take a bit of a drink?” asked Vitus, holding a horn of ale. “Can we take a piece of this party with us?” As the musicians lined up, Kar looked at them and saw that they were nodding. “We can take all of it,” she declared. The Doctor tried to push through but was brought down as Bill called: “Quickly! Quickly! They’re going to break through.” “I’m coming with you,” said Ban, holding onto his sister. Kar pushed him away, saying: “You have to stay here. You have to watch the gate. You have to make sure this is remembered.” As the Doctor struggled, he asked Nardole what he was doing. “I’m seizing the moment to make myself properly useful,” explained the valet with reference to their earlier exchange. “I didn’t mean this moment!” protested the Time Lord, “I meant a different moment! I’ll tell you which moment to seize!”

As the group approached the TARDIS the Doctor told Bill: “Don’t ever do that again!” “No, don’t you ever, ever make me do that again!” retorted Bill, stopping in fury, “Is this what you’re teaching me? When to tell you you’ve gone too far? You never have to stop being the hero because you’ve got someone else who’ll stop you? Is that how it works? ... You were wrong.” ■

**Left:**  
Aberdeen,  
Scotland,  
second  
century AD.

# Publicity

**Right:**

Nardole wraps up warm in his dressing gown and knitted woollen cap.

▶ Rona Munro chatted to Benjamin Cook in a five-page preview of *The Eaters of Light* in *Doctor Who Magazine* issue 513 published on Thursday 1 June. Rebecca Benson then spoke to Christel Dee at Multichannel Studios on Thursday 8 June for the *Doctor Who: The Fan Show* aftershow.

▶ Simon and Bill's encounter with the beast formed a 44" preview on Sunday 11 June, and the following day Michelle Gomez described the changes that she/Missy would make to the TARDIS interior in a 40" video. Composer Murray Gold discussed his work on *Doctor Who* on Radio 2's *Tony Hatch as Heard on TV* at 10pm on Tuesday 13, the same day that the special *Doctor Who Countdown Concert for World Enough and Time* was announced. Also on Tuesday 13,

**Below:**

Bill joins forces with the Ninth Legion.



Patrick Mulhern nominated *The Eaters of Light* as the *Pick of the Day* in *Radio Times*, describing the episode as 'a haunting elegy to lost youth' alongside an illustration of the three travellers with the Romans and the Picts. In the magazine's *Feedback* section, Pam Baxter of Harrogate – a viewer since 1963 – declared that the current series 'has to be one of my all-time favourites', celebrating the line-up of Peter Capaldi, Pearl Mackie and Matt Lucas.

▶ Wednesday 14 June saw Steven Moffat introduce the episode in his 31" video, while Peter Capaldi and Pearl Mackie contributed to a similar 30" item next day. The satirical Radio 4 show *Dead Ringers* featured the Doctor and Bill meeting Labour leader Jeremy Corbyn who wanted to be the new Doctor at 6.30pm on Friday 16.

# Broadcast

▶ With the launch of the new BBC One singing show *Pitch Battle* after *Doctor Who* on Saturday 17 June, the introduction to *The Eaters of Light* took the form of an *a cappella* version of Ron Grainer's theme tune performed by The 4Tune Tellers & Kimmy, one of the acts on the subsequent programme. "An ancient battle for the Doctor," promised the continuity announcer before the episode began - without the usual 'PureDrama' branding - in the earlier slot of 6.45pm, running to 7.30pm against *You've Been Framed! Top 100 Sports Stars* on ITV. Although *The Eaters of Light* attracted an audience of only 4.73 million, it was the top-rated broadcast of the day.

▶ Following broadcast, the 17'59" edition of *Doctor Who: The Fan Show* was made available, while a 1'00" video

revealed that Pearl Mackie's favourite scene of the episode was Bill discussing sexual orientations with the Romans.

▶ The latest edition of ABC2's *Whovians* on Sunday 18 June saw Rove McManus joined by Tegan Higginbotham, Adam Richard, Cal Wilson and comedian Stav Davidson. As well as discussing the episode, Rove tried to win people's favour with popcorn, Australian costume designer Hayley Nebauer chatted by video, and author Zoë Norton Lodge from the comedy/current affairs show *The Checkout* unsuccessfully auditioned to be the next Doctor with journalist Kirsten Drysdale. The BBC released a 1'09" video in which Peter Capaldi and Pearl Mackie discussed the challenges of acting to nothing against greenscreen, with the

**Above:**  
The Doctor faces the Eaters of Light.



**Right:**

The Doctor's very at home in Scotland.

pair joined by Steven Moffat in BBC America's 1'12" edition of *Doctor Who Closer Look*.

- ▶ Monday 19 June saw the BBC release a 54" video in which Capaldi recalled the challenges of working on the mountainside. A BBC Two signed repeat was scheduled for 2.30am on the morning of Saturday 24 June, but deferred to 3am because of an extended *Panorama* about the Grenfell Tower disaster. The full version of

the Doctor talking to Nardole by the cairn was shown as part of *The Doctor Never Stops* by BBC America during its *Doctor Who Finale Day* on Saturday 1 July.

- ▶ Reviewing *The Eaters of Light* in *Doctor Who Magazine*, Graham Kibble-White applauded the simple monster and good characters in a story which was "nourishing, but [didn't] necessarily exert the viewer. Easy to like, impossible to hate."

**ORIGINAL TRANSMISSION**

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
<b>The Eaters of Light</b>	Saturday 17 June 2017	6.45pm-7.30pm	BBC One	42'23"	4.73M (26th)	81

**REPEAT TRANSMISSION**

<b>The Eaters of Light</b>	Saturday 24 June 2017	3.00am-3.45am <sup>1</sup>	BBC Two	42'23"	0.25M (-)	-
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<sup>1</sup> Signed repeat. Scheduled for 2.30am-3.15am

# Merchandise

**T**he *Eaters of Light* appeared on the BBC Worldwide DVD and Blu-ray set *Doctor Who: Series 10: Part 2* released on Monday 24 July 2017, accompanied by a 2'48" *Inside Look – The Eaters of Light* featuring Peter Capaldi, Pearl Mackie and Steven Moffat.

The episode subsequently featured on *Doctor Who: The Complete Series 10* released on DVD and Blu-ray on Monday 13 November; associated bonus features included the *Doctor Who: The Fan Show*, the *Inside Look* item, the deleted Scene 4, and the 10'35" featurette *Rona Munro – A Modern Classic* with contributions from Rona Munro, Steven Moffat, Peter Capaldi and Pearl Mackie. The Blu-ray came with three lenticular art cards. A Blu-ray Steelbook edition of the box set was also available, exclusive to Amazon UK, with artwork by Alice X Zhang. ■



**Left:** Behind the scenes on the DVD extras.



**Far left:** *The Eaters of Light* was included on *The Complete Series 10* DVD box set.



# Cast and credits

## CAST

**Peter Capaldi**.....The Doctor  
**Pearl Mackie**..... Bill<sup>1</sup>  
 and  
**Matt Lucas**..... Nardole  
 with  
**Michelle Gomez**..... Missy  
**Rebecca Benson**..... Kar  
**Daniel Kerr**..... Ban  
**Brian Vernel**..... Lucius  
**Rohan Nedd**..... Simon  
**Ben Hunter**..... Thracius  
**Sam Adewunmi**<sup>2</sup>..... Vitus  
**Billy Matthews**..... Cornelius  
**Aaron Phagura**..... Marcus  
**Jocelyn Brassington**..... Judy  
**Lewis McGowan**..... Brother

<sup>1</sup> Billed as Bill Potts in *Radio Times*

<sup>2</sup> Mis-spelt Sam Adewumni on programme

## UNCREDITED

**Maria Hippolyte**..... Stunt Double for Bill  
**Alistair Cope**..... Older Pict (Blowing Horn/Strings)  
**Helena Dennis, Josh James, Kieran Lockey, Andrew Button, Archie Creese, Joe Felton, Molly Owen, Daniel Legg, Taynee Lord, Megan Lewis, Sophie Schandlinger**.....  
 ..... Younger Picts  
**Myrddin Phillips**..... Younger Pict (Percussion)  
**Josh James**... Younger Pict (with Nardole and Ban)  
**Mens-Sana Tamakloe**..... Stunt Double for Simon  
**Alex Heavyside**..... Older Pict (Woodwind)  
**Laurence Kench**..... Older Pict  
**Alistair Barr**..... Double for Nardole  
**Jade Lenney**..... Double for Bill

## CREDITS

Written by Rona Munro  
 Produced by Nikki Wilson

**Right:**  
 Cast and crew  
 on location for  
 a night shoot.





Directed by Charles Palmer  
 Stunt Coordinators: Crispin Layfield, Gordon Seed, Dani Biernat  
 Stunt Performers: Maria Hippolyte, Mens-Sana Tamakloe  
 1st Assistant Director: Simon Morris [uncredited: Delmi Thomas, Christopher J Thomas]  
 2nd Assistant Director: James DeHaviland [2nd unit: Delmi Thomas]  
 3rd Assistant Director: Christopher J Thomas [uncredited: Amy King, Rhun Ilewelyn, Lauren Pate; 2nd unit: Danielle Richards]  
 Assistant Directors: Rhun Ilewelyn, Lauren Pate [uncredited: Charlie Campbell, Ella Morgan, Gwilym Jenner, Harry Bunch, Ryan Easterbrook, Kieran Hayhow, Alice Clark]  
 Unit Drivers: Sean Evans, Kyle Davies [uncredited: Paul Carmichael, Beverly Spinola, Paul Watkins, Jolyon Davey, Darren Davies, Simon Walker, Montil Jalil, Kevin Tucker, Owen Davies, Graham Huxtable]  
 Location Manager: Nicky James  
 Unit Manager: Beccy Jones  
 Production Manager: Adam Knopf  
 Production Coordinator: Sandra Cosfeld

Assistant Production Coordinator: Nicola Chance  
 Production Assistants: Virginia Bonet, Jamie Shaw  
 Assistant Accountants: Justine Wooff, Matthew Fisher  
 Art Department Accountant: Bethan Griffiths  
 Script Supervisor: Nicki Coles [uncredited: Heulwen Jones]  
 Script Executive: Lindsey Alford  
 Script Editor: Nick Lambon  
 Assistant Script Editor: Emma Genders  
 Camera Operator: Mark McQuoid  
 Focus Pullers: Jonathan Vidgen, Elhein De Wet [uncredited: Elliot Hale, Cai Thompson, Paul Andrew, Chris Williams]  
 Camera Assistants: Gethin Williams, Drew Marsden, Dan Patounas [uncredited: Kristian Roosmalen, Cai Thompson, Scott Waller]  
 Grip: John Robinson [uncredited: Martyn Jones, Gary Sheppeard]  
 Assistant Grip: Sean Cronin [uncredited: Jack Metcalfe, Simon Davies, Allan Hughes, Sion Woodman]  
 Sound Maintenance Engineers: Tam Shoring, Christopher Goding [uncredited: Mark Elson, Joe Malone]  
 Gaffer: Mark Hutchings

**Above:**  
 Kar actress Rebecca Benson records a close-up.

'LOCATION WORK WAS CONDUCTED AT FORESTRY COMMISSION WOODLANDS OF FFOREST FAWR COUNTRY PARK NEAR TONGWYNLAIS.'





## THE EATERS OF LIGHT

STORY 274

Best Boy: Andy Gardiner  
Electricians: Gawain Nash, Gareth Sheldon,  
Bob Milton, Sion Davies, Andrew Williams  
[uncredited: Antony Prendergast, Jamie Pannell,  
Steve Hopkins]  
Supervising Art Director: Paul Spriggs  
[uncredited: Dafydd Shurmer]  
Art Director: Tim Overson  
Standby Art Director: Nick Murray  
[uncredited: Anwen Haf]  
Set Decorator: Adrian Anscombe  
Production Buyer: Jen Saguaro  
Prop Buyers: Jo Pearce, Charlotte Lailey de Ville  
Draughtpersons: Matt Sanders, Kartik Nagar  
Storyboard Artist: Mike Collins  
Prop Master: Paul Smith  
Props Chargehand: Kyle Belmont  
Standby Props: Matt Ireland, Jonathan Barclay  
[uncredited: Ryan Milton]  
Prop Hands: Scott Howe, Nigel Magni, Matt Watts  
Storeman: Jamie Southcott  
Concept Artist: Darren Fereday  
Graphic Artist: Lawrence Hearn  
Graphics Assistant: Jack Bowes  
Standby Carpenter: Paul Jones  
[uncredited: Phil Pritchard]  
Rigging: Shadow Scaffolding  
Standby Rigger: Nigel Owen  
[uncredited: Thomas Williams, Colin Toms,  
Martyn Morgan]  
Practical Electricians: Callum Alexander,  
Austin Curtis  
Props Driver: Gareth Fox  
Construction Manager: Terry Horle  
Construction Chargehand: Dean Tucker  
Chargehand Carpenter: John Sinnott  
Carpenters: Tim Burke, Keith Richards, Matt Ferry,  
Campbell Frazer, Chris Daniels, Joe Painter,  
George Rees, Alan Jones, Dan Berrow,  
Mike Venables, Tom Berrow  
Construction Driver: Jonathan Tylke  
Construction Labourer: Jason Tylke  
Head Scenic Artist: Clive Clarke  
Painters: Steve Nelms, John Nelms, Paul Murray,  
Debby McShane

### Right:

Pearl Mackie is chased by Rebecca Benson.



Model Makers: Alan Hardy, Jamie Thomas  
Assistant Costume Designer: Zoe Howerska  
Costume Supervisor: Kat Willis  
Costume Assistants: Rebecca Cunningham,  
Leila Headon, Jenny Tindle  
[uncredited: Gayle Woodsend, Lydia Ellis-Williams,  
Ali Kedge, Stacey Lloyd, Beth Johnson,  
Edwina Jones, Helen Shipp, Abigail Gould]  
Make-up Supervisor: James Spinks  
Make-up Artists: Megan Bowes, Lolly Goodship  
[uncredited: Heulwen Evans, Cathy Davies,  
Norma Webb, Derek Lloyd, Sarah Davies]  
Unit Medic: Glyn Evans [uncredited: Sam Thomas]  
Casting Associate: Ri McDaid-Wren  
Casting Assistant: Louis Constantine  
Business Affairs Executive: Carol Griggs  
Assistant Editors: Becky Trotman, David Davies  
VFX Editor: Dan Rawlings  
Post Production Coordinator: Hannah Jones  
Dubbing Mixers: Mark Ferda, Darran Clement  
ADR Editor: Matthew Cox  
Dialogue Editor: Helen Dickson



## Cast and credits

Make-up Designer: Barbara Southcott  
Music: Murray Gold  
Visual Effects: Milk, BBC Wales VFX  
Special Effects: Real SFX  
Special Creature Effects & Prosthetics:  
Millennium FX  
Editor: Will Oswald  
Production Designer: Michael Pickwood  
Director of Photography: Mark Waters  
[uncredited: Trevelyan Oliver]  
Line Producer: Steffan Morris  
Executive Producers: Steven Moffat, Brian Minchin  
BBC Studios  
Cymru Wales  
[bbc.co.uk/doctorwho](http://bbc.co.uk/doctorwho)  
© BBC 2017  
albert+ sustainable production

### Below:

Roman soldier  
Vitus played  
by Sam  
Adewunmi.



Sound Effects Editor: Harry Barnes  
Foley Editor: Simon Clement  
Foley Artist: Julie Ankersen  
Titles: BBC Wales Graphics  
Title Concept: Billy Hanshaw  
Online Editors: Mark Hardyman, Geraint Pari Huws  
Assistant Online Editor: Christine Kelly  
Colourist: Gareth Spensley  
Music Conducted & Orchestrated By Alastair King  
Music Mixed By Jake Jackson  
Music Recorded By Gerry O'Riordan  
Music Score Assistant: Jack Sugden  
Original Theme Music: Ron Grainer  
With Thanks to BBC National Orchestra of Wales  
Casting Director: Andy Pryor CDG  
Head of Production: Gordon Ronald  
Production Executive: Tracie Simpson  
Post Production Supervisor: Samantha Price  
Production Accountant: Simon Wheeler  
Sound Recordist: Deian Llŷr Humphreys  
[uncredited: Richie Brooks]  
Costume Designer: Hayley Nebauer

# Profile

## RONA MUNRO

Writer

**B**orn 7 September 1959 in Aberdeen, to a university geologist and a radiotherapist, Rona Munro began writing in childhood, inspired by works such as Tove Jansson's *Moomins* books. A repeat of David Rudkin's TV play *Penda's Fen* (1974) was a teenage influence, while her mother's second cousin, writer Angus MacVicar, was a mentoring figure.

Educated at Stonehaven's Mackie Academy, through their drama club she wrote, produced and acted in *In the Lap of the Gods* (1976).

While studying history at Edinburgh University, she wrote Edinburgh Fringe plays *Romance* (1980) and *Fugue* (1981). With writing partner Jerry Chester she submitted comedy sketches for *Naked Radio* (1980-3) and TV show *A Kick Up the Eighties* (1981-4).

Scriptwriting in volume, quickly for Radio Scotland's daily soap opera *Kilbreck*, which ended 1984, honed her craft.

Her own stage play *Hardware* was made and broadcast in STV's *Preview* strand (transmitted 27 February 1984) and later aired on Channel 4. Radio 4 *Afternoon Play* entry *Watching Waiters* (1985) was also staged at Offstage, London that year, while *The Dirt Under the Carpet* (1988) won a Giles Cooper radio award. Munro also wrote several episodes of radio soap *Citizens* (1988).

She formed stand-up comedy duo MsFits with Fiona Knowles in 1986, the experience later inspiring Munro's *Play on*

One entry *Biting the Hands* (1989) (which also provided one of David Tennant's first TV roles). Though later giving up performing, Munro wrote many more MsFits plays, including *Haunted* (1999) and *Mad, Bad and Dangerous to Know* (2011).

Meeting *Doctor Who* script editor Andrew Cartmel via a TV writers workshop, she begged to write for the show, which she had watched since the Hartnell era. Her submission *Survival* [1989 - see Volume 46] brought subtextual qualities to the programme and utilised a then-rarely seen everyday backdrop. Infamously it became the last broadcast story of the series' 26-year-original run. Munro also wrote the Target novelisation.

Cartmel went on to script-edit medical drama *Casualty* and commissioned an episode from Munro, aired 1990.

Son Danny was born 1991 and she raised him herself, having originally moved to London to be with her partner, Danny's father.

### Right:

Rona Munro wrote 1989 *Doctor Who* story *Survival*.





Further TV single drama credits came with *Screen Two* film *Men of the Month* (1994), a gritty thriller in the *Love Bites* season *Bumping the Odds* (1997) and drug drama *Rehab* (2003).

Earlier she met celebrated film director Ken Loach, and after abortive attempts to develop a soap opera together, wrote movie *Ladybird Ladybird* (1994) for him, about lives lived via Social Services. Further film screenplays included *Aimee & Jaguar* (1999), *Almost Adult* (2006) and *Oranges and Sunshine* (2010).

She also provided many scripts for *The Stanley Baxter Playhouse* (2009-14), a run of radio comedy dramas performed by the Scots showbiz legend.

Munro is perhaps most recognised for her theatre work however. *Bold Girls* (1990/1, Hampstead Theatre), about Belfast women chatting around a kitchen table, won her a London Critics Circle Theatre newcomer award.

Further plays included *The Maiden Stone* (1995, Hampstead Theatre) and

Edinburgh Fringe production *Piper's Cave* (1996, Famous Grouse House).

*Iron* (2002, Traverse, Edinburgh), about a woman jailed for the murder of her husband, transferred to the Royal Court in 2003, while *Gilt* (2003, Paisley Arts Centre/Soho Theatre) was a collaboration with Stephen Greenhorn and Isabel Wright for the 7:84 theatre company.

She has adapted *Watership Down* (2006, Lyric, Hammersmith), wrote *Long Time Dead* (2006, Drum Theatre, Plymouth) for Paines Plough, and written many works for the Traverse; French-Canadian translation *Strawberries in January* (2006), *The Last Witch* (2009, staged at the Lyceum) and *Pandas* (2011).

She has written two RSC productions *The Indian Boy* (2006, The Cube, Stratford), and *Little Eagles* (2011, Hampstead Theatre). The latter concerned the early Russian space programme, a subject revisited for *The Astronaut's Chair* (2012, Drum Theatre, Plymouth).

Her 'James Plays' cycle (*James I, James II, James III*), for the National Theatre of Scotland in 2014, won Best Play awards from the Writers' Guild and *Evening Standard*.

More recently she collaborated on a stage play for Ian Rankin's detective *Rebus* (2018, Birmingham Repertory).

She was introduced on an evening at the Edinburgh Festival to then-*Doctor Who* showrunner Russell T Davies and writer Steven Moffat, who immediately wanted to talk about *Survival*. Assuming they were fans, only as the conversation ended did she realise to whom she was actually talking.

Moffat finally invited her to return to *Doctor Who*, making her the only scriptwriter to write for both the original run of the series and the post-2005 revival. ■

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